

University of Louisville Trumpet Studio Alumni



Jessica Dorman, Piano



Tuesday, January 11, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Joy Spring

Clifford Brown (1930-1956)

Isaac Stephens, trumpet
Gabe Evens, piano

Concertino in E-flat Major
Moderato

Johann G. Albrechtsberger (1736-1809)

Jon Wysong, trumpet

Concerto for Trumpet
Allegro

Johann N. Hummel (1778-1837)

David Deacon, trumpet

Stars in a Velvety Sky

Herbert L. Clarke (1867-1945)

Erika Howard, trumpet

Scherzo for Trumpet and Piano

Vladislav Balshevich (1881-1942)

Roger Levering, trumpet

Concerto Pour Une Voix

Christian Saint-Preux (b. 1950)

Todd Mullins, trumpet

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PROGRAM

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University of Louisville Faculty Recital

Reese Land, trumpet



Krista Wallace-Boaz, piano



Tuesday January 18, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Trumpet Concerto No. 1 in E-flat Major

Johann Wilhelm Hertel
(1727-1789)
ed. Edward H. Tarr

Elegy (2000)

Alexander Arutunian
(1920-2012)

Rhapsodie pour Trompette et Piano (1957)

Eugène Bozza
(1905-1991)

Pause

Inkling for Solo Trumpet (2009)

Dai Fujikura
(b. 1977)

Second Solo de Concours (1944)

Théo Charlier
(1868-1944)

A Bumble Bee's Fantasy (1996)

Eddy Debons
(b. 1968)

ARTIST BIOGRAPHIES

REESE LAND

Dr. Reese Land serves as Associate Professor of Trumpet and Director of Graduate Studies at the University of Louisville School of Music. His responsibilities include teaching trumpet, trumpet literature, historical brass, directing the trumpet ensemble, and administering the affairs of graduate students in music. Formally, he served on the faculties of the University of Southern Mississippi and Campbellsville University. While at Campbellsville, he was twice voted University Teacher of the Year in the Fourth District of the Kentucky Music Educators Association (KMEA).

An avid performer, he performs regularly in a large variety of venues as a soloist and with ensembles such as Orchestra Kentucky Bowling Green, the Louisville Orchestra, the Nashville Symphony, the Brass Band of Louisville, the Louisville Brass, the Don Krekel Jazz Orchestra, and a host of others. In April 2015, he performed as a soloist in Carnegie Hall, NY with the Eastern High School Band of Louisville. Dr. Land has also performed with such artists as Doc Severinsen, Byron Stripling, Mannheim Steamroller, Neil Sedaka, Patti LaBelle, Kenny Rogers, Michael W. Smith, Mary Wilson, Sandy Patti, Larnelle Harris, Sara Evans, Dennis DeYoung, Frankie Valli and the Four Seasons, and Joshua Bell.

A devoted clinician, Dr. Land has given frequent master classes to high school and university students around the United States, Australia, Brazil and Ecuador. For many years, Dr. Land has presented masterclasses for the KMEA All State trumpet auditions and has adjudicated KMEA District and State Solo and Ensemble Festivals. Additionally, he has served as a judge for the preliminary rounds of the International Trumpet Guild Solo Competition and the National Trumpet Competition.

Dr. Land is a member of the International Trumpet Guild, the Pi Kappa Lambda honor society, the Phi Kappa Phi Honor Society, and is an honorary member of Phi Mu Alpha Sinfonia. He holds a B.A. music degree from Lenoir-Rhyne College in Hickory, NC, a M. M. degree from the University of Louisville, KY, and a D.M.A. degree from the University of Illinois in Urbana-Champaign. He is married to Paola Manrique-Land, a professional violinist and string orchestra director at Bardstown City Schools, KY and they have two sons, Alex and Henry.

Krista Wallace Boaz

Dr. Krista Wallace-Boaz, Associate Dean and Professor of Piano and Pedagogy at the University Of Louisville School Of Music, teaches class piano, piano pedagogy, keyboard literature classes, and applied piano. She also serves as the University of Louisville Faculty Athletic Representative. She is the pianist in the Trio Bel Canto, an alto saxophone/tenor saxophone/piano trio dedicated to the creation of new music for this genre.

A former new music reviewer for Clavier-Companion magazine (formerly Clavier, she has also been published in Keyboard Companion, and has served as the President of the Kentucky Music Teachers Association and chair of the Music Teachers National Association State Presidents Advisory Council.

Wallace-Boaz is active as an adjudicator and collaborator, performing with nationally and internationally renowned artists including Oystein Baadsvik, Fabio Brum, Aaron Boaz, Delfeayo Marsalis, Patrick Meighan, James Houlik, and Donald Peck. In 2010 she made her Carnegie Hall debut with the University of Louisville Grawemeyer Players, performing works by Lutoslawski and Currier, receiving accolades from the NY Times for her warm-toned and picturesque performance. She may be heard in collaboration with saxophonist Cory Barnfield on the recording *Journey*, produced by New Dynamic Records, on *Free Flying* with trombonist Brett Shuster, produced by Albany Records, and *American Fusion* with saxophonist David Wozniak, produced by Emeritus Recordings.

A recipient of the University of Louisville's Distinguished Faculty Award for Service, Wallace-Boaz holds a Bachelor of Music degree in Piano Performance from the University of Louisville, a Masters of Music in Piano Performance and Pedagogy from Northwestern University, and a Doctor of Music in Piano Performance and Pedagogy from Northwestern University.

Wallace-Boaz also holds three certificates from the Rimsky-Korsakov Conservatory in St. Petersburg, Russia and has been heard on the national radio broadcast of the Dame Myra Hess Concert series. She has had the privilege of performing a series of concerts in Belgium as the guest of the Belgian Grand Consulate, and has appeared in concerts across the United States as well as England, Austria, France, the Netherlands, Russia and Scotland.

Wallace-Boaz currently serves as the Director of Operations for the Chamber Music Society of Louisville, is the Southern Division Composition Coordinator for MTNA Competitions, and the State Coordinator for the MTNA Composition Competition.

GREETINGS FROM THE DEAN



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Prospective students seeking to earn a music degree will find that we offer a variety of opportunities for both individual and collaborative growth and creativity. Our expansive music facilities are abuzz with activity year-round, and feature performances by students, our ensembles, our faculty, and guest artists from around the world. We also have a long tradition of hosting summer music camps and other programs to suit a variety of interests. Our School boasts many marks of distinction, including our well-resourced music library and our internationally-acclaimed vocal and instrumental ensembles, such as the Cardinal Singers, the UofL Wind Ensemble, and the UofL Symphony Orchestra. Our School is further distinguished by the Grawemeyer Award for Music Composition, a decades-long association with the Jamey Aebersold Summer Jazz Workshops, our Jazz and New Music Festivals, and the Louisville Chamber Music Society. Our faculty and students study, research, perform, and serve well beyond the Louisville city limits, at points ranging from Carnegie Hall, to Costa Rica, Ecuador, South Korea, Thailand, Vienna, and Denmark.

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Teresa Reed
Dean, School of Music
University of Louisville

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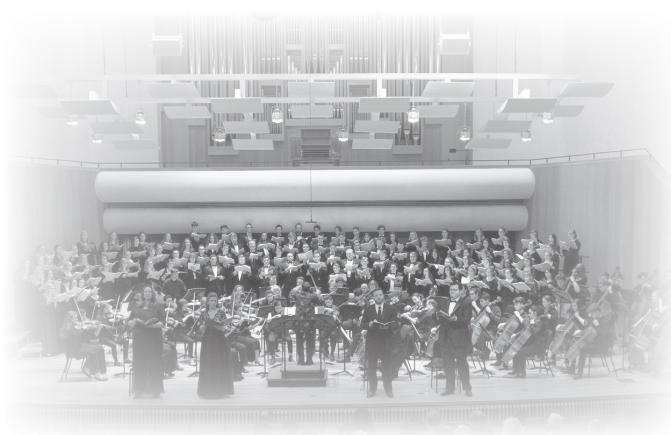
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University of Louisville

Presents

The Jamey Aebersold Quartet



Monday, January 24, 2022
Bird Hall
7:00 p.m.

PROGRAM

<i>Airegin</i>	<i>Sonny Rollins (b. 1930)</i>
<i>Tune Up</i>	<i>Mile Davis</i>
<i>Dig</i>	<i>Jackie McLean (1931-2006)</i>
<i>Bb Blues</i>	<i>Jamey Aebersold (b. 1939)</i>
<i>Scrapple from the Apple</i>	<i>Charlie Parker (1920-1955)</i>
<i>Lover Man</i>	<i>David, Ramirez & Sherman</i>
<i>Stablemates</i>	<i>Benny Golson (b. 1929)</i>
<i>Ladybird</i>	<i>Tadd Dameron (1917-1965)</i>
<i>Nica's Dream</i>	<i>Horace Silver (1928-2014)</i>
<i>Recorda Me</i>	<i>Joe Henderson (1937-2001)</i>
<i>Giant Steps</i>	<i>John Coltrane (1926-1967)</i>
<i>You Don't Know what Love Is</i>	<i>Don Raye (1909-1985) & Gene DePaul (1919-1988)</i>

Pieces played will be from this list in no particular order.

ARTIST BIOGRAPHIES

Jamey Aebersold was born July 21, 1939, in New Albany, Indiana. He attended college at Indiana University and graduated in 1962 with a Masters Degree in Saxophone. He was awarded an Honorary Doctorate of Music by Indiana University in 1992. He also plays piano, bass and banjo.

In 1989, the International Association of Jazz Educators inducted Jamey into their Hall of Fame at the San Diego convention. With this award, Jamey joins other jazz luminaries such as Count Basie, Duke Ellington, Charlie Parker, Louis Armstrong and others.

Jamey is a internationally-known saxophonist and authority on jazz education and improvisation, and has developed a series of Jazz Play-A-Longs (book and cd sets (now numbering almost 130 volumes) as well as various other supplemental aids for the development of improvisational skills. The Aebersold book and recording sets allow a musician the opportunity to practice and improvise with well-known jazz personalities at home as well as in the classroom. The recordings employ some of the best jazz musicians in the world. This concept has been responsible for changing the practice habits of thousands of musicians around the world.

Jamey feels that improvisation is something all people can do—and his clinics and lectures concentrate on demonstrating how the creative and spontaneous nature of each person can be brought to light.

In 2007, Jamey was awarded the Indiana Governor's Arts Award by Mitch Daniels, the Governor of Indiana.

On October 4, 1987, CBS' "Sunday Morning" with Charles Kuralt and Billie Taylor featured Jamey with the Summer Jazz Workshops in an exciting jazz educational segment.

Jamey has taught at three colleges and universities in the Louisville, Kentucky area and has made guest appearances in dozens of cities around the world. While conducting a jazz clinic in Brazil he produced a 110-minute DVD/video appropriately titled "Anyone Can Improvise" which has become a best-seller.

Jamey's hobby is listening to jazz, especially new young players. He also enjoys playing basketball (he has hit 50 free throws in a row!) and is very much interested in Metaphysics and spiritual pursuits as they apply to the growth of the individual. In December 2004, the Jazz Midwest Clinic bestowed upon Jamey the "Medal of Honor" in Jazz Education.

In 2014, Jamey was awarded The National Endowment for the Arts Jazz Master Award, the nation's highest honor in jazz. Jamey Aebersold is the recipient of the 2014 A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy, which is bestowed upon an individual who has contributed significantly to the appreciation, knowledge, and advancement of the art form of jazz.

Jamey has been a driving force in America's native art form, Jazz, and continues to kindle the fires of musical imagination in those with whom he comes in contact.

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University of Louisville

Faculty Tuba Recital

Clinton McCanless

Krista Wallace-Boaz, piano

John Ritz, live electronics



Tuesday, January 25, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Concert Allegro

Alexey Levedev (1924-1993)

Tuba Songs (2016)

Jennifer Higdon (b. 1962)

*Morning Opens
To Home
In Our Quiet
Breaking*

Partita in A minor, BWV 1013

J.S. Bach (1685-1750)

*Allemande
Corrente
Sarabande
Bouree Anglaise*

Intermission

Night Air (2022)

PREMIER PERFORMANCE

John Ritz (b. 1978)

Sonatina for Tuba and Piano

Halsey Stevens (1908-1989)

*Moderato con moto
Andante affettuoso
Allegro*

ARTIST BIOGRAPHIES

CLINTON MCCANLESS

Clinton McCanless is Assistant Professor of Tuba and Euphonium at the University of Louisville. An active soloist and chamber musician, he is a past first prize-winner at the International Tuba Euphonium Association solo competition and the Leonard Falcone International Euphonium and Tuba competition. McCanless has been featured as a soloist with the Chicago Brass Band, Michigan State University Wind Symphony, the ITEC Festival Orchestra, Muskingum Valley Symphonic Winds in Ohio, the West Michigan Symphony as well as with student ensembles at the University of Louisville. He has performed with the internationally active Dallas Brass, the Tuba Bach chamber festival, and is currently a member of the Louisville Brass, the faculty brass quintet at the University of Louisville. Dr. McCanless has been principal tuba with the West Michigan Symphony Orchestra since 2010.

An active educator and clinician, Dr. McCanless has taught at summer programs at the University of Illinois, Michigan State University, and at Blue Lake Fine Arts Camp. In addition to teaching at the University of Louisville, he has served on the faculties of Oakland University and Spring Arbor University in Michigan, and Southern Illinois University in Carbondale.

Dr. McCanless holds an undergraduate degree in Music Education, and a Masters of Music Performance from the University of Illinois at Urbana-Champaign, and a Doctorate of Musical Arts from Michigan State University.

KRISTA WALLACE BOAZ

Dr. Krista Wallace-Boaz, Associate Dean and Professor of Piano and Pedagogy at the University Of Louisville School Of Music, teaches class piano, piano pedagogy, keyboard literature classes, and applied piano. She also serves as the University of Louisville Faculty Athletic Representative. She is the pianist in the Trio Bel Canto, an alto saxophone/tenor saxophone/piano trio dedicated to the creation of new music for this genre.

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John Ritz

is a composer, improviser, experimental music performer, sound artist, and educator. He is a proponent of interdisciplinary arts and collaborates regularly with visual and performing artists. His recent concert music focuses on chamber music for instruments and interactive computer systems. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in the United States.

Ritz's music has been performed throughout the United States, as well as in France, Italy, Germany, Russia, Canada, and Chile. His music has been performed at various conferences and festivals, including the Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, the International Computer Music Conference (ICMC), the Bourges International Festival of Electroacoustic Music (IMEB), the Electroacoustic Music Festival of Santiago, Chile (CECh), the Spark Festival of New Music and Art, the Sound and Music Computing Conference (SMC), the San Diego New Music and Arts Festival, the Florida Electroacoustic Music Festival (FEMS), Electronic Music Midwest (EMM), and the Maverick New Music and Arts Festival.

Ritz received his BA from the University of Iowa, where he studied composition with Lawrence Fritts and cello with Charles Wendt, and his MM and DMA from the University of Illinois at Urbana-Champaign, where he studied composition with Erik Lund, Stephen Andrew Taylor, Vinko Globokar, Agostino Di Scipio and Scott A. Wyatt. In addition to teaching music theory and electroacoustic music courses at UTUC, Ritz was an active researcher in the Cultural Computing Program, an interdisciplinary research initiative within the Siebel Center for Computer Science that combines the arts and humanities (Art and Design Department, School of Music, Dance Department, Theater Department, Krannert Center for the Performing Arts, Krannert Art Museum) with science and technology (Computer Science Department, Beckman Institute for Advanced Science and Technology, National Center for Supercomputing Applications) to create and transform culture with computers. Major areas of focused research included intelligent performance spaces, including gesture tracking and analysis, and real-time control of audio, video, lighting and scenery; intelligent instruments, including computer-augmented instruments and new interfaces for performance; game research, including the development of gaming as an art form; collaboration tools, including communication models and modalities for distributed spaces; and cultural access, including tools for the creation of multimedia works of art.

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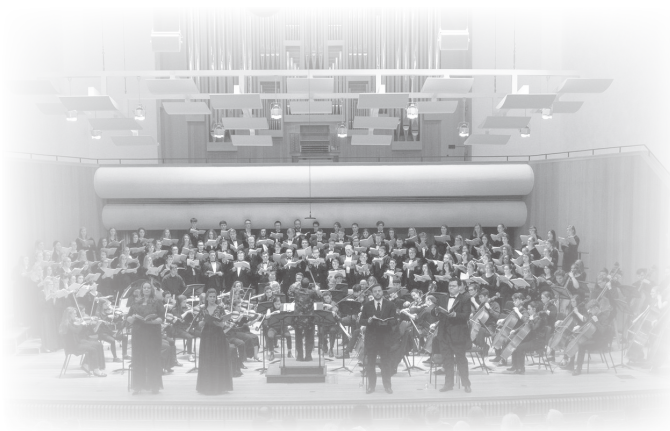
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University of Louisville Jazz Combo Concert



Monday, January 31, 2022
Bird Hall
7:00 p.m.

PROGRAM

Jeff Hamilton Combo

Have You Met Miss Jones

Richard Rodgers (1902 – 1979)

Samba de Orfeu

Luiz Bonfá (1922 – 2001)

Phenex Schwarz-Ward, *saxophone*
Will Spade, *guitar*
Sam Kernohan, *bass*
Evan Price, *drums*

Gabe Evens, *Director*

Paul Motian Combo

Twelve's It

Ellis Marsalis (1934-2020)

Like Someone In Love

Jimmy Van Heusen (1913-1990)

Genesis Smith, *saxophone*
Luke Pinkowski, *guitar*
Jaden Palensky, *bass*
Christian Olds, *drums*

Anslyn Banks, *director*

PROGRAM

Roy Haynes Combo

Voyage

Kenny Barron (b.1943)

Joshua

Victor Feldman (1934-1987)

Thomas Putterbaugh, *trumpet*

Jason Knuckles, *saxophone*

Colin Crothers, *piano*

Camron Gooden, *bass*

Jeremy Rochman, *drums*

Anslyn Banks, *director*

Tony Williams Combo

Equinox

John Coltrane (1926 – 1967)

One Finger Snap

Herbie Hancock (b. 1940)

Mayur Gurukkal, *trumpet*

Ivo Ferigra, *trombone*

Will Doty, *piano*

Joel Murtaugh, *bass*

Reeves Outen, *drums*

Gabe Evens, *director*

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Fowler/Mrofchak Guitar Duo



Thursday, February 3, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

Recuerdos de la Alhambra

Francisco Tárrega (1852-1909)

Arr. Julio Sagreras (1879-1942)

Piano Sonata No. 14 "Moonlight Sonata", Op. 27, No. 2 Ludwig van Beethoven (1770-1827)

I. Adagio sostenuto

Arr. M. Mela/L. Micheli

Piano Sonata No. 1, Op. 2, No. 1

Arr. F. Fowler

I. Allegro

Overture in the French Style, BWV 831

Johann Sebastian Bach (1685-1750)

I. Overture

Arr. F. Fowler

INTERMISSION

12 danzas españolas, Op. 31

Enrique Granados (1867-1916)

-No. 2, Oriental

Arr. F. Fowler

The Well-Tempered Guitars, Op. 199

Mario Castelnuovo-Tedesco (1895-1968)

-Prelude and Fugue VII in C# minor

-Prelude and Fugue VIII in Ab

Four Letters to Wormwood (*after* C.S. Lewis)

François Fowler

I. Patient's Contemplation

II. Screwtape's Directives

III. Small Sins and Nothingness

IV. Law of Undulation

ARTIST BIOGRAPHIES

CHRISTOPHER MROFCHAK

Born in Warren, Ohio, in 1991, Christopher Mrofchak began his guitar studies as a young child with his father. Mrofchak's formal studies continued at the Dana School of Music of Youngstown State University under the direction of François Fowler. He received several awards at YSU, including the Dana School of Music Talent Scholarship and 2nd prize at the James Stroud All-Ohio guitar competition. Mrofchak went on to study with world-renowned pedagogue Bruce Holzman at Florida State University. While working as a teaching assistant to Professor Holzman, Mrofchak placed in several competitions, including the Southern Guitar Festival and Competition, the Troy University Guitar Competition, the University of Louisville Guitar Festival and Competition, and the Indiana International Guitar Festival and Competition. In 2019, Christopher was selected as one of fifteen guitarists worldwide to compete in the prestigious Parkening International Guitar Competition. He has performed in many cities in the United States, including Akron, Beverly Hills, Bloomington, Cleveland, Columbia, Columbus, Gainesville, Louisville, Malibu, Pittsburgh, Tallahassee, Warren, and Youngstown. Besides his soloist activities, Mrofchak concertizes as part of the Fowler/Mrofchak Guitar Duo with François Fowler. Mrofchak has been an active teacher by establishing the classical guitar at the North Florida String Festival with Dr. Kasia Bugaj and working with students at Mason's School of Music, Chipola College, and Florida State University. In addition to local teaching activities, Mrofchak has taught masterclasses at the Troy University Guitar Festival. He earned his Doctorate of Music at Florida State University in 2021.

FRANCOIS FOWLER

Guitarist Francois Fowler has given recitals in the United States, Canada and Mexico, including concerts in Akron, Albany, Auburn, Beloit (OH), Canton, Cincinnati, Cleveland, Columbus (OH), Columbus (GA), Dayton, Denver, Grand Rapids, Hagerstown, Hartford, Jekyll Island, Kennesaw, Los Angeles, Montréal (Canada), Monterrey (Mexico), Ottawa (Canada), Pittsburgh, Rochester, Saluda (NC), San Jose, Sauble Beach (Canada), Seattle, Spartanburg, Springfield (IL), Syracuse, Tallahassee, Tampa, Tifton, Virginia Beach, Williamsburg, and Youngstown. Fowler is the recipient of national and international prizes including finalist in the 2001 Guitar Foundation of America (GFA) International Guitar Competition. A faculty member at the Dana School of Music (Youngstown State University, Ohio), he maintains an active guitar studio and coaches guitar ensembles. Dr. Fowler's students have been prizewinners in competitions and have been offered full scholarships and graduate teaching assistantships to attend graduate music programs including Columbus State University (Georgia), Florida State University, Indiana University-Bloomington, the University of Cincinnati, and Youngstown State University. Fowler obtained his undergraduate degree from the University of Ottawa, Canada, where he studied with Ed Honeywell, and his Doctorate from Florida State University where he was a teaching assistant to the renowned pedagogue, Professor Bruce Holzman. Francois performs on a Thomas Humphrey guitar with D'Addario Strings, his compositions and arrangements are published by Clear Note Publications, and his recordings are released by CBC records, Canadian Music Center, Clear Note, Novalis, and independently. His latest CD Sonata features music by C.P.E. Bach, J.S. Bach, Agustin Barrios, Gregorio Huet, and Domenico Scarlatti. Fowler is also a founding member of Duo Allant with flutist Kathryn Thomas Umble, as well as the Fowler/Mrofchak Guitar Duo with Christopher Mrofchak.

PROGRAM

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presents

African American Music Heritage Institute

Jerry Tolson, Institute Director
Teresa Reed, Dean, School of Music

MISSION STATEMENT

The mission is to provide an educational and enrichment experience in music from the heritage of African Americans and the diaspora. The Institute will foster a better understanding among a culturally diverse community and student population.



27th Annual African American Music Heritage Institute
Sunday-Monday, February 6-7, 2022
Margaret Comstock Concert Hall

presents

YES, MAHALIA!
THE GOSPEL ACCORDING TO MAHALIA JACKSON

featuring

Tammy McCann, Vocalist
with
The AAMHI Big Band
Conducted by
Jerry Tolson

SCHEDULE

YES, MAHALIA! THE GOSPEL ACCORDING TO MAHALIA JACKSON

featuring

Tammy McCann, Vocalist

SCHEDULE OF EVENTS:

Sunday, February 6, 2022

7:30 PM	Concert Presentation Featuring guest artist: <i>Tammy McCann</i> <i>With</i> <i>The AAMHI Big Band</i> <i>Jerry Tolson, Conductor</i>	Comstock Concert Hall
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Comstock Concert Hall at U of L School of Music (\$15 adults/\$10.00 students)
(General Admission)
U of L students (with Student ID) and children 10 and under admitted free
The School of Music requires all attendees to show proof of vaccination

Monday, February 7, 2022

1:00 PM	Jazz Clinic/Masterclass (Free – Open to the Public)	SOM Room 135
3:00 PM	Vocal Masterclass (Free – Open to the Public)	Comstock Concert Hall
7:00 PM	U of L Alumni of Color Panel Discussion “Navigating Music School” Dr. Teresa Reed, Moderator Panelists: Prof. David Clark, Bellarmine University Ms. Linda Pulley, Director of Bands, Noe Middle School Ms. Patricia Edison, Real Estate Broker (Free – Open to the Public)	SOM Room 267

All AAMHI events will take place in the Comstock Concert Hall, U of L School of Music unless otherwise noted.

This event is a part of U of L's celebration of diversity and recognizes the contributions of African-Americans to American culture and history. The African American Music Heritage Institute is being made possible through the generous support of numerous community and University organizations and individuals including the U of L School of Music, Owen and Eleanor Hardy, James and Teresa Reed, Audwin and Rae Helton, and an anonymous benefactor.

PROGRAM

Come on in This House	Richard Smallwood (b. 1948)
Kumbaya	Traditional African American Spiritual
Come Sunday	Edward Kennedy Ellington (1899-1974)
Elijah Rock	Traditional African American Spiritual
I Want Jesus To Walk with Me	Traditional African American Spiritual Transcribed by Darrell Alston
How I Got Over	Clara Ward (1924-1973)
Wade in The Water	Traditional African American Spiritual Transcribed by Darrell Alston
Canaan Land (I'm on My Way)	Traditional African American Spiritual
Down by The Riverside	Traditional African American Spiritual
Total Praise	Richard Smallwood

All arrangements by Eyal Vilner except as noted

AAMHI Big Band Personnel

Saxes

David Clark+
Rob Nickerson+
Tim Whalen
Jason Knuckles*
Miles Davis

Trombones

Chad O'Brien+
Matt Yarborough+
Camron Gooden*

Trumpets

Ryan Nottingham
Anslyn Banks#
Marlin McKay

Rhythm

Kendall Carter, piano+
Tyrone Wheeler, bass+
Joe Dunn, drums+

*U of L Student
+U of L Alumnus
#U of L Faculty

ABOUT THE ARTIST AND PANEL

TAMMY MCCANN

Tammy McCann is an internationally recognized Jazz Vocalist and is currently Artist in Residence for the Music Institute of Chicago. Her powerful, sultry, and emotionally charged voice paints pictures and tells stories by merging classical vocal technique and Gospel esthetic with Jazz to create a sound that is completely her own. Chicago Tribune's Arts Critic, Howard Reich says McCann has, "A voice that soars in all registers, at all tempos, on all occasions... a voice that inspires wonder!" Tammy is a story teller who draws emotion from and makes connections with here audiences world-wide. Her warm delivery allows her audience to go on the musical journey with her and her engaging personality imprints the memory of her performance on their hearts. Inside Jazz Magazine Music Critic, Nora McCarthy says, "She came bearing natural gifts and with raw talent in hand, she stepped up to the mic and into the hearts of everyone in the room."

Tammy McCann has performed with such luminaries Chicago's own Ramsey Lewis & NEA Jazz Master Von Freeman, John Clayton, Branford Marsalis, Joe Locke, Charles McPherson, Dee Dee Bridgewater, Carmen Bradford, and toured as a 'Raelette' with the great Ray Charles.

She has thrilled audiences at festivals and in clubs world-wide from Bangkok, Thailand to the Harrods Atticus in Greece as well as the premier concert and jazz venues throughout the United States including Carnegie Hall, Jazz at Lincoln Center, Birdland, The Blue Note, Dizzy's Club Coca Cola, and Chicago's own Jazz Showcase.

The late cultural & jazz critic Stanley Crouch said, "Her pitch is superb...clear on the top and startling at the bottom, while all of the steps in between are polished with swing." Alyce Claerbaut, President of Strayhorn Songs Publishing, Inc. and mentor to McCann says, "Tammy is a star with a one of a kind voice."

PATRICIA M. EDISON

Patricia Edison is a high school ECE Social Studies Teacher for JCPS at Minor Daniels Academy. During her first year of teaching at Minor Daniels, as a substitute teacher, she was recognized as 2016/17 "Teacher of the Year."

Patricia earned her Bachelor of Arts Degree from U of L School of Music and a minor in Communication, in 2015.

When she arrived on campus, some students asked her what they should call her. She told them, "My grandchildren call me Mamaw". The students asked if they could call her Mamaw, she said, "yes, I would love that!" Mamaw was recipient of the "2015 Inspirational Graduate Award".

Patricia is a member of the U of L School of Music Alumni Board of Directors. She is currently pursuing her graduate degree in Learning Behavior Disorders at Georgetown College.

ABOUT THE ARTIST AND PANEL

LINDA PULLEY

Ms. Linda Pulley is currently serving her sixteenth year as a band director in Jefferson County Public Schools (Iroquois High School, 2005-2020 and Noe Middle School, 2020-present) in Louisville, Kentucky. Ms. Pulley received her Bachelor of Music (2003) and Master in the Art of Teaching in Music Education (2005) degrees from the University of Louisville (UofL). She is an alumnus of Union County High School (UCHS) in Morganfield, Kentucky, Class of 1999.

Ms. Pulley's current responsibilities include guiding and mentoring in the performing arts of concert band and jazz band at Noe Middle School. In addition to her work in JCPS, she molded future musicians by teaching the 5th grade band at Cane Run and Auburndale Elementary and was a band team teaching associate at Noe Middle School, Olmsted Academy North, and Olmsted Academy South. Ms. Pulley's band programs have performed many community exhibitions and consistently receive distinguished ratings at events in Kentucky, Indiana, and Ohio. One of Ms. Pulley's greatest accomplishments is being a recipient of the 2011 Grammy Signature School Enterprise Award with the Iroquois High School Band.

Professional affiliations include KMEA/National Association for Music Educators (NAfME), Tri-M Music Society, Delta Omicron Fraternity Inc., and Phi Beta Mu International Bandmasters Fraternity. She has been a staff member with the Kentucky Ambassadors of Music European tour since 2010; is active adjudicator, honor band conductor, and private instructor (clarinet); and performs regularly with the award-winning concert bands Louisville Concert Band/Chamber Winds Louisville and Louisville Winds. Ms. Pulley resides in Louisville, KY with her rescue dog, Ms. Roadie.

DAVID CLARK

Dave Clark, a Yanagisawa Saxophone Artist, has been teaching at Bellarmine University since 2001 and currently serves as the Director of Jazz Studies. Dave earned a Bachelor of Music in music education and a Master of Music in jazz performance from the University of Louisville and currently is a doctoral student at Bellarmine's Annsley-Frazier Thornton School of Education. Dave's research interests center around African American music as a conduit for teaching and understanding social justice issues in higher education contexts. Dave's teaching duties include the following courses: Jazz History, Music in American Popular Culture, Pop Music and Human Rights, Jazz Harmony and Arranging, Applied Saxophone, Jazz Improvisation, Nouveau Gumbo Ensemble, Funk Ensemble and Jazz Combos.

Dave has performed with such diverse artists as Benny Golson, Clark Terry, Randy Brecker, Stanley Turrentine, James Moody, Kevin Mahogany, Harry Pickens, Nancy Wilson, Miles Griffith, the Louisville Orchestra, the Dells, Keke Wyatt, Don Braden and Delfeayo Marsalis. He has performed at the Umbria Jazz Festival in Perugia, Italy, as well as the Montreaux Jazz Festival in Montreaux, Switzerland. He also has performed several times at the Jazz Educators Network Conference and as part of a good will tour and educational exchange program in Barbados. Additionally, Dave has performed as a special guest with the Juggernaut Jug Band for a Ted Talk themed Keep It Simple at TedX Indianapolis, as well as for Prince Charles and Duchess Camilla.

PROGRAM

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PROGRAM

How to make a difference in a student's life

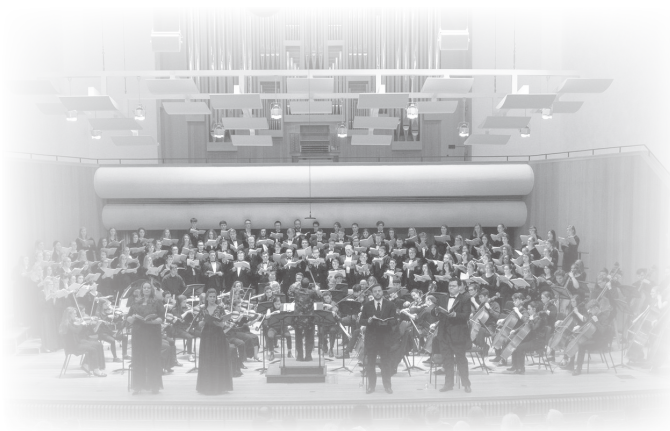
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Three Hundred Ninety Eighth Concert
of the Society

Imani Winds

Brandon Patrick George, *flute*

Toyin Spellman-Diaz, *oboe*

Kevin Newton, *horn*

Mark Dover, *clarinet*

Monica Ellis, *bassoon*

CONSIDERED MODERN 2.0

Wind quintets by masters of the 20th and 21st Centuries

Sunday, February 6, 2022

3:00 P.M.

Comstock Concert Hall

Chamber Music Society of Louisville

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PROGRAM

Scherzo (1994)

Eugene Bozza
(1905-1991)

Quintet for Winds (1948)

Elliott Carter
(1908-2012)

i. Allegretto

ii. Allegro giocoso

Cinq Danses Profanes et Sacrées (1963)

Henri Tomasi
(1901-1971)

i. Danse Agreste

ii. Danse Profane

iii. Danse Sacree

iv. Danse Nuptiale

v. Danse Guerriere

INTERMISSION

Wapango (1990)

Paquito D'Rivera
(b. 1948)

Six Pieces for Wind Quintet (2007)

Anders Hillborg
(b. 1954)

i. eighth note = 152

ii. quarter note = 152

iii. Idyll

iv. with fury

v. very calm

vi. dotted quartet = 76

Afro-Cuban Concerto (2001)

Valerie Coleman
(b. 1970)

i. Afro

ii. Vocalise

iii. Danza

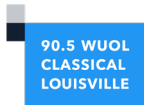
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Upcoming Concerts

Sunday, March 6, 2022 – 3:00 p.m., Eighth Blackbird

University of Louisville Clarinet Recital

with
Michael Rowlett, Clarinet

and
Amanda Johnston, Piano



Monday, February 7, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Dance Preludes

Witold Lutoslawski
(1913-1994)

1. Allegro molto
2. Andantino
3. Allegro giocoso
4. Andante
5. Allegro molto

If I were only halfway home

Ledah Finck
(b. 1994)

Sonata for Clarinet and Piano

Violet Archer
(1913-2000)

1. Andantino piacevole
2. Tranquillo ed espressivo
3. Allegretto grazioso
4. Allegro ma non troppo, scherzoso

INTERMISSION

Sonata for Clarinet and Piano in E-flat major, op. 120, no. 2 Johannes Brahms
(1833-1897)

1. Allegro amabile
2. Allegro appassionato
3. Andante con moto

ARTIST BIOGRAPHIES

Michael Rowlett

is Associate Professor of Clarinet and Music Literature at The University of Mississippi, where he has taught since 2002. An active recitalist, he has appeared across the southeast, including tours to Alabama, Arkansas, Missouri and North Carolina, and has performed at many national and international conferences, including those of the International Clarinet Association, the National Flute Association, the International Double Reed Society and the College Music Society.

His first CD, *Close to Home*, was released by Albany Records in 2012, featuring music of a diverse group of twentieth and twenty-first century American composers. He was recently invited to perform William Bolcom's Concerto as a featured alumni soloist with The University of North Carolina Symphony Orchestra, and previously has been featured as a concerto soloist with the Germantown (TN) Symphony Orchestra and the Durham (NC) Symphony Orchestra. He has also appeared regularly with the Memphis Symphony, the North Mississippi Symphony and the Louisiana Philharmonic Orchestras.

Rowlett holds a D.M. in clarinet performance from The Florida State University, a Masters from The University of Iowa, and a Bachelor's degree from The University of North Carolina at Chapel Hill. His teachers include Frank Kowalsky, Maurita Murphy Marx, Freddy Arteel and Donald Oehler.

Amanda Johnston

Canadian collaborative pianist Amanda Johnston is Professor of Music at the University of Mississippi where she acts as Music Director for the Opera Theatre; teaches courses in advanced diction; and coaches singers at the undergraduate and graduate level. She is also Head of Collaborative Piano at Musiktheater Bavaria.

She is author of *English and German Diction for Singers: A Comparative Approach*, 2nd edition (Rowman & Littlefield, 2016), highly praised in the *Journal of Singing* for "enlivening the study of diction."

Recordings include *Pleas to Famous Fairies* with Linda Lister, soprano (Albany Records 2018); *Métissage* with Adam Estes, saxophone (MSR Classics 2017); and *Mahler: Rückert-Lieder* with Julia Morgan, mezzo-soprano (MSR Classics 2012).

She has held positions at the University of Toronto, Royal Conservatory of Music, York University, Druid City Opera Workshop, Taos Opera Institute, and Lied Austria, and has performed in Hong Kong, Germany, France, Austria, Scotland, Canada, and the USA.

PROGRAM

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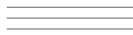
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University of Louisville Computer Music Studios

with
Katherine Balch, guest composer



Wednesday, February 9, 2022
Bird Hall
7:00 p.m.

PROGRAM

derealization, dissociation, other buzz words for my spiraling

Tanner Jones

i. i am awash with restlessness

ii. the disconnect

Ascher Taylor-Schroeder, guitar

Max Greenwald, guitar

Paul Pfeifer, percussion

Tanner Jones, live electronics

WARNING: This video may potentially trigger seizures for people with photosensitive epilepsy. Viewer discretion is advised.

video:

forgetting

Katherine Balch

Transformations

Isaac Raymond Smith

Isaac Raymond Smith, piano

Emery Miles Tackett, electronics

Two Songs for Robyn

Katherine Balch

I. Apartment Sounds

II. River Walk

Dr. Geoffrey Herd, violin

Night Air

John Ritz

Clint McCanless, tuba

John Ritz, live electronics

Clickbait

Roger Knight

Roger Knight, live electronics

ARTIST BIOGRAPHIES



KATHERINE BALCH

Described as “some kind of musical Thomas Edison – you can just hear her tinkering around in her workshop, putting together new sounds and textural ideas” (San Francisco Chronicle), composer Katherine Balch is interested in the intimacy of quotidian objects, found sounds, and natural processes. A collector of aural delights, field recordings are often at the heart of her work, which ranges from acoustic to mixed media and installation.

A recipient of the 2020/21 Rome Prize, Katherine’s work has been commissioned and performed by leading ensembles including the Los Angeles Philharmonic, the London Sinfonietta, the Argus quartet, and the symphony orchestras of Minnesota, Oregon, Albany, Indianapolis, California, Dallas, and Tokyo.

She has been featured on IRCAM’s ManiFeste and Festival MAN-CA in France, Suntory Summer Arts and Takefu festivals in Japan, and the Aspen, Norfolk, Santa Fe, and Tanglewood festivals in the United States. Her music is published exclusively worldwide by Schott.

Katherine is currently a D.M.A. candidate at Columbia University and a visiting professor of composition at Indiana University’s Jacobs School of Music and the Peabody Institute.

When not making or listening to music, she can be found building windchimes, hiking, cooking, or napping with her feline sidekick, Zarathustra.

PROGRAM

Tanner Jones – derealization, dissociation, other buzz words for my spiraling (2021)

If every composer has a piece about the ongoing pandemic, this is mine. derealization... is a reflection on mental health in an age of isolation and escapism.

Katherine Balch – forgetting (2020)

“Only the song took formidable work to forget...and so now it was hers, the labor for forgetting.” —Katie Ford, *Estrangement* (2021)

Isaac Raymond Smith – Transformations (2021)

Transformations, written for piano and electronics, is my first work utilizing a solo instrument with live electronic manipulations. As the title suggests, I used electronics paired with prepared piano and extended piano techniques to transform and develop the original idea. The motive heard at the beginning of the work features three ideas that develop simultaneously through the rest of the piece: the descending semitone, the percussive attack, and the “buzzing” heard after said attack. Using notation that does not always specify the order of events, these three original musical ideas are developed in a non-linear fashion, until they reach their final versions and eventually come to a head just before the opening motive returns in its original form, providing a bookend to the piece.

The other concept explored in this work is the relationship between the performer and the electronics. During the first part of the piece, the performer controls the electronics, deciding when to switch between boxes and when to move to the next section. Just after the halfway point, though, the electronics seize control, and each “beep” prompts the player to change what they are playing. Eventually, the electronics reach a fever pitch as they completely take over, developing motives heard from disparate moments earlier in the piece through a fixed media climax. The performer finally wrests control back from the electronics for the closing section, before the piano and electronics fade out together.

Katherine Balch – Two Songs for Robyn (2020)

These short songs for violin and fixed media are sonic portraits of my time during quarantine: the sounds in my New York apartment from March to June, and the sounds outside of my husband’s parents home in the Colorado Rockies from June to August 2020.

John Ritz – Night Air (2021)

In fluid dynamics, turbulence is fluid motion characterized by chaotic changes in pressure and flow velocity. Through a combination of playing techniques that create dynamic changes in pressure and resistance regarding air flow and digital signal processing techniques controlled by chaotic algorithms, a series of turbulent fluctuations yielding a variety of unpredictable sonic results are explored in *Night Air*.

Roger Knight – Clickbait (2022)

Clickbait is a piece of crowd-sourced, AI-augmented, indeterminate audio programming written in Max/MSP/Jitter and Node.js that utilizes modular synthesis, fixed media, live processing, virtual instruments, algorithmic composition, granular synthesis, voice synthesis, cross synthesis, and live connections to external web-based data and AI services through APIs. The audience is invited to participate in the piece directly by using a personal device to scan QR codes presented during the piece. Clickbait seeks to explore the evolving and complex nature of our personal and cultural relationships to the internet.

PROGRAM

GREETINGS FROM THE DEAN



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University of Louisville

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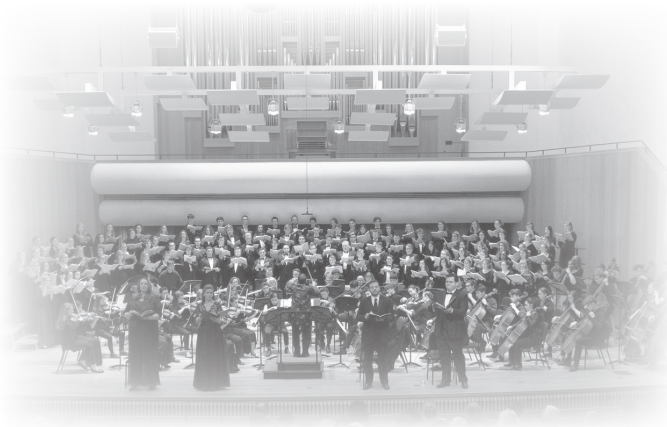
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Convocation
Thursday, February 10, 2022
Comstock Concert Hall
3:00 p.m.

Desert Rose

Mino Kabasawa
(b. 1972)

Thomas Farless, euphonium
Jessica Dorman, piano

Petite Symphonie

Charles Gounod
(1818-1893)

- I. Adagio - Allegro
- II. Andante cantabile
- III. Scherzo - Allegro moderato
- IV. Finale - Allegretto

Hannah Iglehart, flute
Jackson Brummett, Joel Huether, oboes
Patrick Nguyen, Kelly Hayden, clarinets
Marissa Keith, Matthew Karr, bassoons
Michael Coleman, Korey Garcia, horns



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Michael Coleman, Korey Garcia, horns

University of Louisville Jazz Combos



Monday, February 14, 2022
Bird Hall
7:00 p.m.

PROGRAM

Art Blakey Combo

Saga of Harrison Crabfeathers	Steve Kuhn (b. 1938)
Georgia On My Mind	Hoagy Carmichael (1899-1981)
Nothing Personal	Don Grolnick (1947-1996)

Christian Mullins, *bass*
Kenny Tayce, *drums*
Chris Fitzgerald, *piano and director*

Elvin Jones Combo

West Coast Blues	Wes Montgomery (1923-1968)
Moon Alley	Tom Harrell (b. 1946)
Rain Check	Billy Strayhorn (1915-1967)

Kasym Moldogaziev, *guitar*
Tyler Papierniak, *bass*
Darius Ca'mel, *drums*
Mike Tracy, *director*

PROGRAM

Tain Watts Combo

I Wished On The Moon

Ralph Rainger
(1901-1942)

Barquinho (Little Boat)

Roberto Menscal
(b. 1937)

Bolivia

Cedar Walton
(1934-2013)

Will Hoyt, *trumpet*
Ingrid Detken, *piano*
Carter Scofield, *guitar*
Peter Meyer, *bass*
Diego Silva, *drums*
Chris Fitzgerald, *director*

Jazz Saxophone Ensemble

Amen

Jim Snidero
(b. 1958)

Stellar

Tom Kubis
(b. 1951)

Manteca

Dizzy Gillespie
(1917-1993)
Arr. Russ Peterson

Jeremy Lanas, *soprano/alto*
Nicholas Martin, *alto*
Jason Knuckles, *tenor*
Phenex Schwarz-Ward, *tenor*
Peter Meyer, *baritone*
Joel Murtaugh, *bass*
Jared Andrews, *drums*
Mike Tracy, *director*

PROGRAM

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Celil Refik Kaya Guitar Recital



Tuesday, February 15, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Introduction and Rondo No. 2 Op. 2

Dionisio Aguado
(1784-1849)

Lute Suite BWV 995

Johann Sebastian Bach
(1685-1750)

Prelude-très vite

Allemande

Courante

Sarabande

Gavotte I&II

Gigue

Cataluña

Sevilla

Isaac Albéniz
(1860-1909)

INTERMISSION

Sonatina

Celil Refik Kaya
(b. 1991)

Andante

Adagio

Allegro

Five Turkish Folk Dances

Arr. Celil Refik Kaya
(b. 1991)

Kerimoğlu Zeybeği (Şu Muğla'nın Çamları)

Kırklar Samahı

Tülbent Oyun Havası

Abdurrahman Halayı

Ondortörtlü Halayı

Koyunbaba Op. 19

Carlo Domeniconi
(b. 1947)

Moderato

Mosso

Cantabile

Presto

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University of Louisville Faculty Concert

Matthew Nelson, *Clarinet*
Paul York, *Cello*



Krista Wallace-Boaz, *Piano*



Wednesday, February 16, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Sonata in F Minor, Op. 120 Nr. 1

Johannes Brahms
(1833 – 1897)

- I. Allegro appassionato
- II. Andante un poco Adagio
- III. Allegretto grazioso
- IV. Vivace

World Premiere

Sonata for Solo Clarinet, Op. 209

Robert Matthew-Walker
(b. 1939)

- I. Allegro comodo
- II. Adagio
- III. Allegro con anima alla danza

Intermission

Trio in A Minor, Op. 114

Johannes Brahms
(1833 – 1897)

- I. Allegro
- II. Adagio
- III. Andante grazioso
- IV. Allegro

[Tonight's program was originally proposed by Richard Nunemaker, former bass clarinetist of the Houston Symphony and UofL alum, who intended to perform both Brahms Sonatas, Op. 120, as well as the Brahms Trio, Op. 114. The pandemic forced him to cancel his appearance, but he sent his presentation, which is copied here.]

PROGRAM

SONATA FOR SOLO CLARINET Op 209 (2021)

My Sonata for solo clarinet arose quite spontaneously in the first part of last year: I had been thinking about a piece for solo clarinet for some time but had not written anything until one day the opening phrase came into my mind and I just wrote it down. From those opening bars, the music simply flowed at its own pace - occasionally varied, a new idea appearing here, another there, as a continuous thought process in sound.

The first movement of the three is the longest; the ideas are not 'developed' in any traditional way but flow naturally, sometimes varied and a little faster, sometimes slower, as a living organism in a continuous, predominantly lyrical, thought process.

The central Adagio movement is in two parts – the second a shade faster than the first – as if pausing, taking a country stroll on a summer's day.

The finale is also relatively brief – a happier piece, maybe, as home comes into view: now, we're almost there, anticipating the welcome.

The Sonata is dedicated to Matthew Nelson in gratitude.

Robert Matthew-Walker

NUNEMAKER SPEAKS BRAHMS

The year was 1890, Johannes Brahms was 57 years old and announced in a letter to Clara Schumann that he would never compose again. He was done. Finished...

During the years 1890-1894:

- Bismarck resigned his office as Chancellor of Germany.
- Idaho and Wyoming became the 43rd and 44th states.
- Tchaikovsky completed the Nutcracker ballet.
- More than 25 million people visit the 1893 Chicago World Columbian

Exposition.

- Yellowstone Becomes First National Park
- The Eiffel Tower in Paris was completed.
- Vincent Van Gogh committed suicide
- Claude Debussy composed The Afternoon of a Faun

And... in the year 1891... Brahms heard a former violinist with the Meiningen Symphony Orchestra and self-taught clarinetist Richard Mühlfeld performing the Weber clarinet concertos #1 in f minor and #2 in Eb major. (Incidentally...Sonata #1 which you will hear tonight is in f minor and Sonata #2 is in Eb Major). "Nobody," Brahms wrote to Clara Schumann, "can blow the clarinet more beautifully than Herr Mühlfeld." He is "the nightingale of the orchestra". There was something extraordinary about his playing. Perhaps it was the fact that because he was self-taught and hadn't been formally trained on the clarinet, he had developed a distinctive style.

This prompts the question... "Did he use vibrato? Perhaps it was the instrument he used, constructed from European boxwood rather than the traditional tropical blackwood or granadilla wood. No matter how he achieved such a sweet tone, his sound was unique and Brahms was back in the saddle again. As a result, Brahms composed some of the most beautiful music for clarinet and some of the greatest chamber music masterpieces from the 19th century. The Opus 114 Trio that you will hear this evening along with the Opus 115 Quintet for Clarinet and strings, received their first private performances on 24 November 1891 in Meiningen, Germany and the first public performance was on 12 December 1891 in Berlin.

PROGRAM

The Trio was premiered with Brahms, Mühlfeld and Robert Hausman on cello. The Op. 115 Quintet which is one of the great masterpieces for this combination was premiered with the Joachim Quartet led by Joseph Joachim who often collaborated with Brahms and for whom Brahms composed his violin concerto. These were followed in 1894 with the Opus 120 Sonatas which we will perform for you shortly.

So, what came first? The Clarinet Sonatas or the Viola Sonatas? The answer of course is...the clarinet sonatas. Brahms being an astute businessman and having a knack for making money and investing very successfully his and his friend's money saw an opportunity to get his music out there so wrote the transcriptions for both the clarinet sonatas and the trio for viola. What did Brahms compose in between and after the Opus 115 and 120? The Fantasies for solo piano Opus 116-119 were written in 1892-93 and are the last collections of pieces which Brahms wrote for the piano. Clara Schumann, probably the secret dedicatee of the piano pieces, wrote in her diary in November 1892: "these are a true source of enjoyment, everything, poetry, passion, fantasy, intimacy, full of the most marvelous sound effects...In these pieces I finally feel musical life drawn into my soul again and play once more with true devotion."

Brahms then composed the Four Serious Songs, Op. 121 (1896) which were prompted by the death of Clara Schumann. The last music Brahms composed were the Opus 122 Eleven Choral Preludes for organ. These are a collection of works for organ published posthumously in 1902. They are based on verses of nine Lutheran Chorales. Number three and eleven are settings of the Lutheran hymn O world I Must Leave Thee. On March 26, 1897 Brahms was bedridden until his death a week later on April 3rd from cancer of the liver.

The Sonatas

The Sonatas were almost lost before they could be published. A little background about Brahms's relationship to his publisher Simrock. Brahms would "play-in" his music before publishing to give him time to edit and revise. Then he would supervise the engraving and the first printing. He would then take the first printing home along with the plates to revise and make corrections. He would repeat this process until he was satisfied with the final engraving. All of the previous plates were destroyed. Thus, eliminating the possibility of errata in the published music. Before the Sonatas were published Brahms and Mühlfeld toured with the manuscripts of the sonatas, "playing them in" and making edits.

They were scheduled to perform the sonatas at a Frankfurt Museum Concert on February 17, 1895. Brahms lent the manuscripts to Hugo Heermann, director of the Frankfurt Museum Concerts on the condition that they be returned to him at a party to be given by Clara Schumann on the 16th... Clara Schumann writes that it was a very pleasant evening. Herr Mühlfeld played the Weber Concerto No. 1 and she reports it went very well. However, Herr Heermann was not feeling well as he realized he had left the manuscripts on the carriage bringing them to the party. Heermann left the party... to try and locate the missing manuscripts. After a frantic search, they did locate the carriage that brought them to the party and the missing manuscripts were found. Whew! In April 1895 Brahms sent the final and much altered manuscripts to Simrock for publication. Once published Brahms gave the final manuscript to Mühlfeld and inscribed the last page of the 2nd Sonata... "In affectionate and grateful remembrance to the master of his instrument".

Richard Nunemaker

PROGRAM

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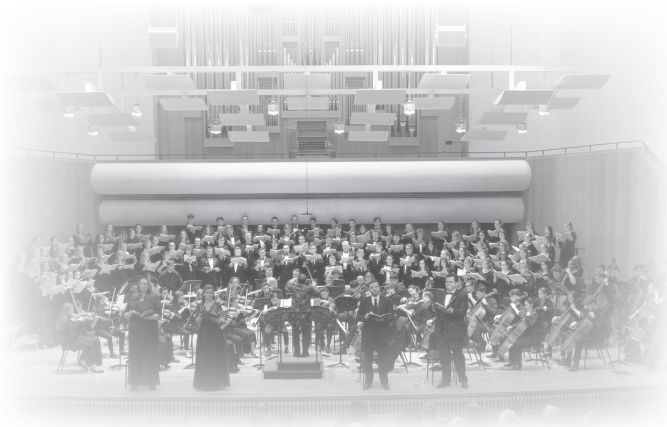
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University of Louisville Faculty Recital

with
Emily Britton, Horn

Kara Huber, Piano



Thursday, February 17, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Alla Caccia

Alan Abbott (b. 1926)

Concerto pour cor

Francine Aubin (1938-2016)

I. Allegro ma non troppo

II. Adagietto

III. Molto vivace

Intermission

Shining Gate of Morpheus (2012)

Eleanor Alberga (b. 1949)

Gates Open: A Majestic Fanfare

Ancestors Speak

Enter Puck

Three Descend

Conversation in the Vineyard

The Beloved

Eykamp String Quartet

Jia-Rong Gan & Michael Chu, *violin*

Mark Hatlestad, *viola*

Graham Cullen, *cello*

Quintet No. 1, Op. 73

Malcolm Arnold (1921-2006)

I. Allegro vivace

II. Chaconne

III. Con brio

Louisville Brass

Reese Land & Alex Schwarz, *trumpet*

Brett Shuster, *trombone*

Clint McCanless, *tuba*

PROGRAM NOTES

I am so excited to welcome you to my first faculty recital at the University of Louisville! There is so much music I want to share with you, it's hard to know where to start, but as Fraulein Maria once sang, "Let's start at the very beginning, a very good place to start. When you read, you begin with A..." And so tonight's program is comprised of composers whose surnames begin with the top of the alphabet, the letter A. Although the letter B tends to get the most attention when it comes to composers' names, the letter A has much to recommend, both old favorites and new.

The first piece on tonight's program, Alan Abbott's *Alla Caccia* is a piece that I wanted to revisit after many years: I played it on my senior recital in high school! Short and sweet, the piece is an homage to the horn's roots in the noble pastime of the hunt. British composer Alan Abbott studied horn but spent most of his career as a conductor, mostly of ballet. Little else of his small compositional output is known today, but horn players and audiences alike love the catchy 6/8 melody of his short horn piece as well as its contrasting lush, romantic middle section.

French composer Francine Aubin is also relatively unknown, even to horn players, but perhaps unfairly so, as her compositional style is characterized by expressive and melodic phrases, brilliant orchestration and a wealth of thematic invention. *The Concerto pour cor* was written in 1998 and dedicated to the horn virtuoso, André Cazelet. The piece has struggled to find a permanent place in the horn repertoire, perhaps in part because of the high tessitura, which places the horn part above the staff in multiple places throughout the concerto. It is, however, worthy of performance and overdue for inclusion in the standard horn canon, being a fine example of all of Aubin's best compositional attributes. The Concerto is very reminiscent of the Mozart Horn Concertos in its structure, with a serious and virtuosic first movement, followed by a wistful and lyrical second movement, and culminating in a modernized version of Mozart's ubiquitous 6/8 hunting horn tribute in the third movement.

A new piece that is quickly becoming a favorite among horn players is Eleanor Alberga's *Shining Gate of Morpheus*. Alberga is a Jamaican-British composer whose "huge originality and consummate skill" has garnered her many awards, including the Order of the British Empire. Written in 2012, for string quartet and horn, the *Shining Gate of Morpheus* incorporates modern challenges for the horn, in its technique, range, and tonal reach, while also presenting familiar motifs and ideas that we associate with traditional horn playing. The title refers to Morpheus, the ancient Greek god of dreams and sleep. Alberga explained the connection between Morpheus and the horn, saying, "It is said that false dreams enter through gates of ivory and true dreams through gates of shining horn. In Greek, the word for 'ivory' is like the word for 'deceive' and the word for horn is similar to that for 'fulfil'; thus, the use of the horn as a musical instrument is significant." The piece moves through various dreams and ideas, with the impish Puck, Shakespeare's "merry wanderer of the night," making an appearance before the dreams become soothing and restful with the arrival of the Beloved.

Perhaps the most famous composer whose name starts with A is Malcolm Arnold, the British trumpet player whose enormous compositional output ranges from symphonies to solo instrumental works. His film scoring even earned him an Oscar, and he also received a knighthood for his service to music. Arnold's first brass quintet, presented here tonight, is credited with establishing the brass quintet instrumentation, being written in 1961 for the New York Brass Quintet, a group which was standardizing and confirming the brass quintet as a permanent part of the chamber music pantheon at the time of its creation. Since then, Arnold's quintet has become a standard piece for professionals and students alike, with its virtuosic demands for all five instruments and its delightful melodies and themes. Having performed the piece only as an undergraduate myself, I felt it was time for a revisit from a very different perspective, bringing the program full circle to another old favorite to share with you.

ARTIST BIOGRAPHIES

Emily Britton, a native of Rochester, New York, currently serves as Lecturer of Horn at the University of Louisville School of Music. Before joining the UofL faculty, Dr. Britton was Consortium Instructor of Horn at the University of Evansville and Principal Horn of the Evansville Philharmonic Orchestra. Dr. Britton maintains a busy freelance schedule, including serving as Principal Horn of the Owensboro Symphony Orchestra, Guest Principal Horn for the Indianapolis Chamber, Third Horn in the Evansville Philharmonic Orchestra, frequent appearances in the Louisville Orchestra, and studio work in Nashville.

Dr. Britton was a member of the USAF Heritage of America Band from 2010 to 2015, stationed at Joint Base Langley-Eustis in Hampton, Virginia. During her tenure with the Air Force, she performed with the Heritage Brass, the Langley Winds, and the concert band. In five years of service, she presented over 400 performances of various kinds throughout the East Coast, giving master classes at various universities and high schools and enjoying several particularly unique opportunities, such as playing the National Anthem for millions of NASCAR and Major League Baseball fans and performing the music of Glenn Miller in the streets of Poland. While living in Virginia, Dr. Britton also became a frequent substitute horn player with the Virginia Symphony Orchestra.

Before entering the military, Britton appeared regularly with the Tallahassee Symphony, the Albany Symphony, the Mobile Symphony, the Pensacola Symphony and Opera, and Sinfonia Gulf Coast, and served as Principal Horn of the Northwest Florida Symphony and the Gainesville Chamber Orchestra. She was awarded second place in the collegiate division of the International Horn Competition of America in 2009.

Dr. Britton holds a Bachelor of Science degree in Music Education from Roberts Wesleyan College, a Master of Music Performance and Literature degree from Eastman School of Music, and a Doctor of Music degree in Brass Performance from Florida State University. Dr. Britton's past teachers include Michelle Stebleton, W. Peter Kurau, and Jennifer Burch.

Grammy nominated Canadian-American pianist **Dr. Kara Huber** has performed across North America, Europe, and Australia, including lauded solo appearances at Carnegie Hall, the Kennedy Center for the Performing Arts, the Piano Virtuoso Series at the Canadian Opera Company, the Rising Stars Piano Series in Southampton, NY and Steinway Series at the Smithsonian American Art Museum. Recent orchestral appearances include the York Symphony Orchestra, the North York Concert Orchestra, and a performance conducting and performing with the Canadian Chamber Orchestra.

Ms. Huber has received numerous prizes and awards for her performances, including the Audience Favorite Award in the Cincinnati World Piano Competition. Quickly gaining an international reputation for her extraordinary prowess and flair for contemporary music, Kara works closely with living composers and recorded with the ARC Ensemble for Chandos Records, which was nominated for a 2017 Grammy Award for Best Chamber Music/Small Ensemble Performance.

She received training from the University of Cincinnati College-Conservatory of Music with Awadagin Pratt and The Glenn Gould School of The Royal Conservatory of Music with John Perry and Leon Fleisher.

ARTIST BIOGRAPHIES

Founded in 1993, **Louisville Brass** (formerly called the **University of Louisville Faculty Brass Quintet**) is the resident brass chamber ensemble at the University of Louisville School of Music. Comprised exclusively of School of Music faculty, Louisville Brass is committed to artistic performance and to the sharing of knowledge of literature and styles through clinics and master classes. The ensemble is well-versed in a wide range of styles, and the repertoire list ranges from the Renaissance to jazz. The Louisville Brass frequently tours internationally to present recitals and masterclasses. Most recently the group traveled to Japan to collaborate with the Falsa Percussion Ensemble in various cities throughout Japan.

Members of the **Eykamp String Quartet** serve as principal string players of the Evansville Philharmonic Orchestra and as Artists in Residence at the University of Evansville. The Eykamp Family established the quartet and vision in 2002. This dynamic quartet provides classical music performances of artistic excellence and passion and is committed to ensuring that both chamber and orchestral music are a vital part of our community and beyond.

A native of Malaysia, **Jia-Rong Gan** began her violin studies at the age of five and has since captivated audiences across the United States, Europe, and Asia. Currently the Concertmaster of Evansville Philharmonic Orchestra, Jia-Rong is also a member of the Owensboro Symphony Orchestra and Orchestra Kentucky. Previously, she has been a member of Mobile Symphony Orchestra, Tallahassee Symphony Orchestra; and has served as Assistant Concertmaster and Principal Second at Evansville Philharmonic Orchestra and concertmaster for Florida State University Symphony Orchestra, Brevard Music Festival Sinfonia, and Western Illinois University Symphony and Chamber Orchestra. A devoted chamber musician, Jia-Rong has been the Artist-In-Residence at University of Evansville with Eykamp String Quartet. Jia-Rong earned a Doctor of Music at Florida State University, where she served as Corinne Stillwell's teaching assistant. She received a Master of Music at Florida State University and a Bachelor of Music from Western Illinois University in which she graduated summa cum laude. Her principal teachers included Corinne Stillwell, Dr. Julieta Mihai, and Malgorzata Potocka.

Born and raised in Minnesota, **Michael Chu** is both an active performer and music educator. Coming from a diverse musical education including violin, piano, trumpet, and saxophone, Michael enjoys drawing inspiration from many different influences and cultures. He actively seeks to expand his knowledge and understanding of both historical and contemporary styles, respecting traditions while embracing new directions. Michael is a graduate of the University of Minnesota - Twin Cities, where he received his B.M. in Violin Performance and Music Education as a student of Sally O'Reilly. He later went on to receive his M.M. in Violin Performance from the San Francisco Conservatory of Music as a student of Chen Zhao. Other influential teachers have included Catherine Van Hoesen, Aaron Janse, and Blayne Barnes. Michael has placed in numerous competitions, including first prize in the Mary West Symphony Solo Competition, Saint Paul Chamber Orchestra Youth Chamber Music Competition, Schubert Club Student Scholarship Competition, Thursday Musical Young Artist Scholarship Competition, and was a National Finalist in the MTNA Young Artist Performance Competition.

ARTIST BIOGRAPHIES

Mark Hatlestad is a violist and Minnesota native. Mark is an avid performer, music educator, and advocate for contemporary music. He has appeared in festivals across the globe, including the Sommerakademie Leutkirch in Germany, the Keshet Eilon Summer Master Course in Israel, as well as the Chautauqua Summer Music Festival in New York.

Mark completed his undergraduate and graduate studies at the Jacobs School of Music in Bloomington, where he studied viola performance with Atar Arad and Edward Gazouleas. During his time in Bloomington, Mark worked closely with Steve Wyrzynski, Peter Stumpf, Kevork Mardirossian, Mark Kaplan, Stanley Ritchie and members of the Pacifica Quartet. Believing in the importance of contemporary music, Mark collaborated with several student composers at IU, and served as principal viola for the IU New Music Ensemble under Dr. David Dzubay.

In addition to performing, Mark studied string pedagogy with Mimi Zweig and Dr. Brenda Brenner, and worked as an assistant teacher for the IU Summer String Academy and the Fairview Violin Project, a program that gives free violin lessons to underprivileged elementary-school students. Other important teachers and mentors include Roland Glassl, Aaron Janse, and the Artaria String Quartet.

Graham Cullen is currently the cellist of the Eykamp String Quartet as well as the Principal cellist of both Evansville Philharmonic and Owensboro Symphony Orchestras. Graham holds a BM and an MM from the Jacobs School of Music at Indiana University. During his time at the Jacobs School, Graham was a member of the student quartet in residence, allowing him to work closely and collaborate with the Pacifica Quartet and other faculty members.

Before coming to Evansville, Graham held the Assistant Principal chair with the Columbus Indiana Philharmonic. He was also a member of the Richmond Symphony Orchestra and the Terre Haute Symphony Orchestra. Graham was invited numerous summers to be a fellow at both Aspen Music Festival and Tanglewood Music Center where he performed alongside cellists Yo-Yo Ma and Alisa Weilerstein. Graham was a grand prizewinner of the Alice Coleman Chamber Competition and has had the opportunity to perform all over the US and Europe with his quartet.

PROGRAM

How to make a difference in a student's life

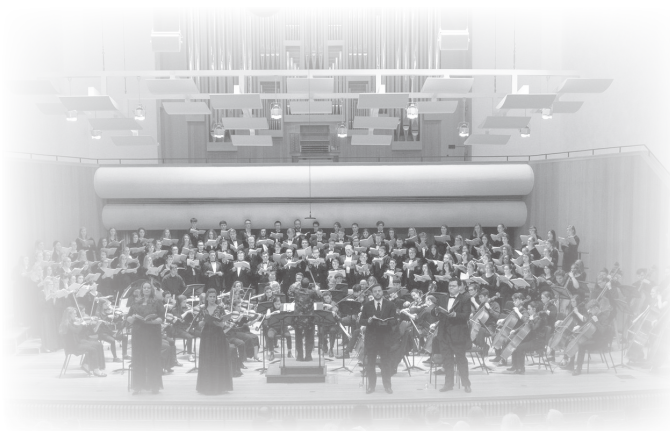
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PROGRAM

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

› Smoking is not permitted in the School of Music building.
In the unlikely event of a fire or other emergency, please walk to the nearest exit.

› The use of recording devices and flash photography is strictly prohibited.

› Please silence cell phones & other electronic devices.
Thank you.

UPCOMING EVENTS

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Convocation
Thursday, February 17, 2022
Comstock Concert Hall
3:00 p.m.

Sonata for Horn and Piano, Op. 17

Ludwig van Beethoven
(1770-1827)

I. Allegro moderato

Jared Buckner, French horn
Adrienne Fontenot, piano

Tableaux de Provence

Paule Maurice
(1910-1967)

IV. Dis alyscamps l'amo souspire

V. Lou cabridan

Nicholas Martin, saxophone
Adrienne Fontenot, piano

Fantasia

Heitor Villa-Lobos
(1887-1959)

II. Lent

III. Très animé

Tanner Swift, saxophone
Adrienne Fontenot, piano



University of Louisville Symphonic Band

Amy Acklin, Director
Joseph Leites, Guest Conductor

University of Louisville Wind Symphony

Frederick Speck, Director

Chamber Winds

LOUISVILLE

CONCERT BAND

Frederick Speck, Director



Sunday, February 20, 2022
Comstock Concert Hall
3:00 p.m.

PROGRAM

University of Louisville Symphonic Band

Amy Acklin, *Director*

Celebration! (1975)

Adolphus Hailstork (b. 1941)

Louisiana Parish Sketches (2001)

Julie Giroux (b. 1961)

“Where the Saints March on a Regular Basis”

Joseph Leites, *guest conductor*

In partial fulfillment of the requirements of the Master of Music degree

Lux Perpetua (2020)

Frank Ticheli (b. 1958)

First Suite in E-flat (1909/1922)

Gustav Holst (1874-1934)

I. Chaconne

ed. Colin Matthews

II. Intermezzo

III. March

University of Louisville Wind Symphony

Frederick Speck, *Director*

Cheetah (2007)

Karel Husa (1921-2016)

Sheep Shearing Song from Somerset, trad.

Setting by Eugene Goossens (1893-1962)

Orchestration by

Percy Aldridge Grainger (1882-1961)

“Jennie’s Bawbee” and “Peascod’s Galliarda”

Kenneth Hesketh (b. 1968)

from Danceries – Set II (2011)

Chamber Winds Louisville/Louisville Concert Band

Frederick Speck, *Director*

Les trois notes du Japon (2001)

Toshio Mashima (1949-2016)

I. La danse des grues

II. La rivière enneigée

III. La fête du feu

Pageant (1953)

Vincent Persichetti (1915-1987)

King Karl King – March (1952)

Henry Fillmore (1881-1956)

PROGRAM NOTES

Celebration!

Adolphus Hailstork

Dr. Adolphus Hailstork began his musical training as a child on piano. He completed studies at Howard University with Mark Fax, the American Institute at Fontainebleau, the Manhattan School of Music with Vittorio Giannini and David Diamond, ultimately receiving his doctorate from Michigan State University while studying with H. Owen Reed. His works have been performed by such prestigious ensembles as the Philadelphia Orchestra, the Chicago Symphony, and the New York Philharmonic.

Commissioned by the Nashville Symphony, Hailstork's *Celebration!* is a reflection of the blossoming presence of art around the time of the U.S. Bicentennial in 1976. The most striking aspect of this particular work and its public presence was conductor Thor Johnson's request for this commission to distributed to high school orchestras around the country at no cost. This edition, arranged for band, came as a natural addition to the repertoire due to its infectious and exciting energy.

Louisiana Parish Sketches

Julie Giroux

"Where the Saints March on a Regular Basis"

Julie Ann Giroux was born in 1961 in Fairhaven, Massachusetts, and raised in Phoenix, Arizona and Monroe, Louisiana. She received her formal education from Louisiana State University and Boston University. She studied composition with John Williams, Bill Conti and Jerry Goldsmith, to name a few. Julie is an accomplished performer on piano and horn, but her first love is composition. She began playing the piano at the age of three and had published her first piece at the age of nine.

Julie is an extremely well rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets and many other serious and commercial formats. She began writing music for concert band in 1983, publishing her first band work *Mystery on Mena Mountain* with Southern Music Company. Since that time, she has composed and published numerous works for professional wind ensembles, military bands, colleges and public schools and has conducted her music in clinics worldwide. She is also a very well received speaker and clinician. Julie is a member of the American Society of Composers, Authors and Publishers (ASCAP).

The composer writes:

Louisiana is the only state in the U.S. that has parishes instead of counties. Rich in historical flavor, the names of these parishes vary from French to American Indian in origin. Catahoula, Natchitoches, Calcasieu, Avoyelles, Plaquemines, Pointe Coupee and Tangipahoa Parishes are but a few. Nine of the parishes are named for saints, hence the title. It is a state as colorful as its people and as beautiful as its wildlife. I have tried to capture the spirit and flavor of a few of these parishes with their plantations, farms, bayous, swamps and Cajun influence. This is a diverse work for an equally diverse state. It is where I grew up—and where I will always call "home".

PROGRAM NOTES

Lux Perpetua

Frank Ticheli

The music of Frank Ticheli has been described as “brilliantly effective” (*Miami Herald*), “optimistic and thoughtful” (*Los Angeles Times*), and “powerful, deeply felt, crafted with impressive flair and an ear for striking instrumental colors” (*South Florida Sun-Sentinel*). Born in 1958, Ticheli has held an important role in the band community for quite some time. Ticheli began his education at Southern Methodist University, holding postgraduate degrees from the University of Michigan, all in music composition. He holds a position on the music faculty at the Thornton School of Music at the University of Southern California.

The composer writes of *Lux Perpetua*:

Lux Perpetua was composed for the Baylor University Wind Ensemble in memory of two young clarinetist members of that ensemble, Laura Onwudinanti and Jack Stewart, whose lives were tragically cut short in an automobile accident in 2014. The work’s title is drawn from the last line of the Latin text, *Lux aeterna*: “*et lux perpetua luceat eis*” (and let perpetual light shine upon them). The idea of light as both protector and illuminator was constantly in my mind as I composed the piece. Two kinds of light comprise the work: one soft and meditative, the other more sparkling and effervescent. Also in mind were the respective personality traits of the two dedicatees, Jack being more thoughtful and introspective, Laura being more spontaneous and gregarious.

First Suite in E-flat

Gustav Holst

2022 marks the 100th anniversary of the official premiere of Gustav Holst’s *First Suite in E-flat*. This highly influential work remains one of the earliest examples of music written for the modern wind band instrumentation. Characterized by elements of the revival of English folksong at the turn of the twentieth century, Holst’s unique compositional style allows for his music to remain timeless.

The first movement, *Chaconne*, begins with a ground bass theme that echoes ideas of traditional English Baroque composers, an homage to the heritage of Holst’s home country. Beginning in the tuba, euphonium, and string bass, this theme is fully presented sixteen times as different variations and textures are heard throughout the ensemble. The generating cell of this theme—E-flat, F, and B-flat, ascending—serves as the impetus for the main theme of each movement.

The *Intermezzo* opens in an immediate contrast to the previously presented material. Driven by repeated eighth notes in the upper woodwinds, the first theme is heard in a muted solo cornet and oboe duet, which is frequently interrupted with transition material. The second theme is melancholic in nature, centered on F Dorian and presented in a solo clarinet and echoed by a solo cornet. The final statement returns to end the movement in a surprising and playful C major, meshing the two themes together to a light, quasi-pizzicato style ending.

With a stirring opening of flurried woodwind trills and powerful brass statements, the *March* takes on the style of a traditional British march, with a joyous and stately theme only briefly interrupted by a few thunderous bass drum strikes. The work concludes with Holst quoting material from the first two movements to end this work in a celebratory manner on a strong and resounding E-flat major release.

PROGRAM NOTES

Cheetah

Karel Husa

Rich instrumental hues, motivic intrigue and intense lyricism join forces in Karel Husa's powerful and poetic, *Cheetah* for Wind Ensemble. The musical metaphor suggested by the composer is evoked from the portrait of this "magnificent wild animal, now an endangered species – its colors, movements, power, speed..." *Cheetah* was commissioned by the University of Louisville Division of Music Theory and Composition for the University of Louisville Wind Symphony, Frederick Speck, Director.

The energy unfolds from small, quiet flickers of rhythm and interval gesture in the horns and percussion, along with gentle cascades of woodwind lines that act as musical premonitions cast against a distant fanfare motive in the trombones. These statements expand bit by bit through an additive process to create a brooding sense of dramatic possibility. Emerging to shape the second section of the piece is a strong, extended melodic soli from the saxophones. It is both lyrical and muscular, with a passionate vocal quality that grows in strength through widening intervals and ranges. Throughout, this lyrical statement is provoked by a motoric pattern in the woodwinds that pulsates as a reminder of the undercurrent of rhythmic energy that is at the music's core. Together, these elements unfold as the staging of a third section, identified by energetic fanfares from the trumpets and horns combined with rhythmic counterpoint from the percussion. Here, the music regathers its rhythmic impulse to create rich, invigorated textures throughout the ensemble. At the same time, the fanfares first heard in the trombones near the beginning, return to be reshaped, extended and amplified through the entire brass section, culminating with the arrival at the climactic fortissimo of the work. Echoing out of this visceral release, Husa orchestrates a beautiful *dénouement*, dissolving the musical energy with subtle reminiscence, and suggesting a sort of sublime quality even, as the composer writes, in the "exhaustion after an unsuccessful chase."

Sheep Shearing Song From Somerset

Very little is known about this short arrangement of the well-known Somerset folk song *It's a Rosebud in June* (also known as the *Sheep-Shearing Song*). It was originally scored for piano by conductor and composer Eugene Goossens, and then re-imagined by Percy Grainger for winds. Grainger's contributions to the work include many of the compositional techniques he was known for such as interesting harmonies, surprising dissonances, and shifting chromaticism, but they do lead one to wonder: How much of the work is Goossens and how much is Grainger?

-Program Note by Nikk Pilato

Dancerics (Set II) – "Jennie's Bawbee" and "Peascod's Galliarda"

Kenneth Hesketh

Kenneth Hesketh began composing while a chorister at Liverpool Cathedral, later studying at the Royal College of Music. He attended Tanglewood in 1995 where he studied with Henri Dutilleux and was subsequently awarded a scholarship from the Toepfer Foundation at the behest of Sir Simon Rattle. He is currently a professor at the Royal College of Music in London.

Dancerics (Set II), composed in 2011, is the supercharged sequel to Hesketh's *Dancerics* of 1999. According to the composer, "the term 'dancerics' can be found in a copy of Playford's *Dancing Master*, an extensive collection of folk and popular tunes of the seventeenth century (and no doubt

PROGRAM NOTES

earlier). This publication was used by master fiddle players to teach the various dance steps of the day to a nobleman's house or a king's court." In *Danceries (Set II)*, while the source material can be clearly heard, its treatment is somewhat less genteel than the pieces in Hesketh's first set. Ingenious rhythmic treatments, a rich harmonic language, and at times, brash simultaneities of the old and new create a clearly contemporary listening experience. In *Jennie's Bawbee*, tunes reminiscent of fifes and drums spin forward into a kaleidoscope of swirling lines and vivid fanfares. This gives way to an understated ending that couples perfectly with the opening *pianissimo* of the drums in *Peascod's Galliarda*. As the *galliarda* unfolds, it builds to a larger-than-life character, especially as it approaches its monumental ending.

Les trois notes du Japon

Toshio Mashima

This suite, written for the Tokyo Kosei Wind Orchestra, consists of three pieces of music that express my Japanism. It is composed in Western scale and harmony for Western musical instruments, and the title means "three pieces of Japanism."

The first tune, "*La danse des grues*," portrays the courtship of Tancho Cranes. These cranes show a beautiful contrast of white feather-covered bodies, red heads and accents of black feathers. A male bird calls "coo," then a female answers "coo-coo."

The second tune, "*La fete enneigée*," describes a scene of a snow and a river raging in winter.

The third tune, "*La fête du feu*," is a collage of summer festivals from regions of Japan. The middle part presents scenery of high summer in Japan, followed by drums sounding rhythms of the Nebuta Festival in Aomori, hometown of my mother.

This suite was premiered on April 20, 2001 by the Tokyoo Kosei Wind Orchestra, conducted by Douglas Bostock, and performed in Germany and Switzerland the following month of May.

-Program Note by Toshio Mashima

Pageant

Vincent Persichetti

Though Persichetti's parents were not musicians themselves, they encouraged Vincent's musical interests. In their household and in the surrounding Italian-American community in general, pursuing music was seen as having as much value and significance as entering any other profession. At age five, Persichetti began taking piano lessons at the Combs Conservatory and by age nine he was studying composition. His training continued at Combs, where he ultimately earned a bachelor of music degree. After that, it was on to study conducting with Fritz Reiner at Curtis and piano at the Philadelphia Conservatory, the school from which he ultimately earned a doctorate. In 1947, William Schumann, president of Juilliard, hired Persichetti to the faculty, a position he held for forty years.

At a pivotal time in the history of the emerging wind band as an ensemble of serious artistic merit, Persichetti was a leader in writing concert band music that did not sacrifice his aesthetic or musical integrity. Completed in 1953, *Pageant* was one of a series of works for band including, *Divertimento* (1950) and *Psalm* (1952). The lineage of these works clearly led the way to his *Symphony for Band*

PROGRAM NOTES

in 1956. Motivic consistency, elegant counterpoint and the rigorous juxtaposition of ideas were apparent in all of these works.

Persichetti was said to have described his stylistic tendencies as both “graceful” and “gritty.” To this end, *Pageant* does not disappoint. It begins with a three-note call in the solo horn that provides the germinal material for the entire work. This idea is immediately taken on in a gentle, somewhat reverent clarinet choir statement that is both chordal and contrapuntal. The whole section emulates a broad arch that grows to engage the full ensemble before resolving to a quiet, poetic, cadential return of the clarinets.

The “parade” section begins *attaca* with a quiet, but energetic snare drum provoking an expectation of the rollicking celebration to follow. Fast-paced, kaleidoscopic interjections of the wind, brass and percussion choirs ensue, until the two principal subjects drive forward together to a climactic eight-tone polychordal ending. Commissioned by the American Bandmaster’s Association, *Pageant* was premiered on March 7, 1953 at the association’s annual convention. It was performed by the University of Miami Band, with the composer conducting. Persichetti also conducted the first New York performance in June of the same year with the famed Goldman Band.

King Karl King – March

Henry Fillmore

Originally composed for a movie to be called, *The Big Brass Band*, which was to be produced by Metro-Goldwyn-Mayer, this spirited march was held back from publication as the movie was delayed and ultimately never produced. Henry Fillmore conveyed to a friend that if the movie was never made, it should be named in honor of his good friend and fellow composer, Karl L. King. As the last great march that Fillmore wrote, it was posthumously published as *King Karl King*.

-All program notes were compiled by Joseph Leites-

PROGRAM

UNIVERSITY SYMPHONIC BAND

Amy I. Acklin, *Director*

Flute		Horn	
Trent Ripberger*	Florence, KY	Christopher Woosley*	LaGrange, KY
Morgan Marama-Stout	Elizabethtown, KY	Jake O' Neill	Georgetown, KY
Savannah Norris	Taylorsville, KY	Caitlin Kemker	Salem, IN
Claire Ervin	Jackson, TN	Jared Buckner	Louisville, KY
Nicole Doelling	Louisville, KY		
Oboe		Trombone	
Nathan McAdam*	Louisville, KY	Ian Dutkiewicz*	Mount Vernon, IN
Brianna Whittle	Cincinnati, OH	Vincent Simon+	Orlando, FL
		Dane Howell	Benton, KY
Clarinet		Bass Trombone	
Luke Yunker*	Union, KY	Cody Coleman	Louisville, KY
Rachel Wilson	Santa Claus, IN		
Mackenzie Aldridge	Waynesville, NC		
Gage Higdon	Henryville, IN	Euphonium	
Carley VanMeter	Shelbyville, KY	Alex Castillo*	Louisville, KY
Caroline Rushing	Gamaliel, KY	Thomas Farless	Huntsville, AL
Bass Clarinet		Tuba	
Josh Mayfield	Jeffersonville, IN	Shawntrice Radford*+	Louisville, KY
		Kenny Conrow+	Rochester, NY
Bassoon		Percussion	
Ashton Woodard*	Bowling Green, KY	Alex Pritchett*	Hopkinsville, KY
Tyler Self	Shepherdsville, KY	Peony Zhao	Somerset, KY
		Zoey Mullins	Southgate, KY
Alto Saxophone		Laura Barnhorst	Sunman, IN
Desmond Anderson*+	Louisville, KY	Maddy Oser	Ferdinand, IN
Madison Wallace	Union, KY		
Tenor Saxophone		<i>* Denotes Principal</i>	
Kaitlyn Purcell	Georgetown, KY	<i>+ Denotes Graduate Student</i>	
Baritone Saxophone			
Tarrylton Dunn	Mt. Kernon, KY		
Trumpet			
Joe Leites*+	Jacksonville, FL		
Adam Wilson	Nancy, KY		
Joshua Stump	Louisville, KY		
Anetta Kendall	Louisville, KY		
Alex Hatton	Greenville, IN		
Colt Howell	Louisville, KY		
Ethan Scott	Lexington, KY		

PROGRAM

UNIVERSITY WIND SYMPHONY

Frederick Speck, *Director*

Flutes and Piccolos

Alison Addie	Louisville
Cameron Bilek*	Orland Park, IL
Hannah Iglehart	Versailles
Jasper Kasey	Louisville

Oboes and English Horn

Jackson Brummett*	Winchester, IN
Stephanie Hile	Louisville
Cade O'Kelley-Ruckman	New Albany, IN

Bassoons

Marissa Keith	Louisville
Zachary Lynn	Jonesboro, AR
Nathan Shepherd*	Lanesville, IN

Clarinets

Austin Glover*	Bellevue
Kelly Hayden	Owensboro
Ashtyn Jones	LaGrange
Patrick Nguyen	Vine Grove
Elise Picuch	Memphis, TN
Aaron Seay	Georgetown, IN

Bass Clarinet

Chandler Craine	Frankfort
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Alto Saxophones

Nick Martin	Campbellsville
Tanner Swift*	Louisville

Tenor Saxophone

Madeleine McGinnis	Union
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Baritone Saxophone

Brayden Colbert	Louisville
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Horns

Michael Coleman	Mount Washington
Korey Garcia	Jeffersonville, IN
Bailey Hatzell	Louisville
Matt Howard*	Johnson City, TN
Allie Swarens	Ramsey, IN

Trumpets

Gabe Edwards*	Jeffersonville, IN
Angel Gross	Louisville
Joshua James	Louisville
Evan Schneider	Louisville
Andrew Steinsultz	Evansville, IN

Trombones

Logan Myers*	Flaherty
Sean Small	Evansville, IN
Hunter Snow	Lawrenceburg

Bass Trombone

Carter Cantrell	Lawrenceburg
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Euphoniums

Noah Griffith	Whitesburg
Elexia Murry*	Louisville

Tubas

Ben Bunting*	LaGrange
Nathan Jackson	Louisville

Percussion

Garrett Bunn	Louisville
Thaddaeus Harris	Louisville
Stephanie Lawson	Cincinnati, OH
Paul Pfeifer*	Owensboro
Sam Riddick	Louisville

Double Bass

Tina Slone	Louisville
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Names are listed in alphabetical order.

PROGRAM

Chamber Winds LOUISVILLE CONCERT BAND

Frederick Speck, *Director*

Flutes

David Farsetti
Susan Froedge
Sarah Kurtz
Kaelah McMonigle
Meaghan Spencer

Oboes

Jayne Drummond
Stephanie Hile
Joel Huether

Bassoons

Kevin Cox
Heather Kulengowski
Eve Parsons
Jackie Royce
Nan Tate

Clarinets

Rob Acosta
Carolyn Fassio
Michelle Gilfert
Jessica Hatfield
Miko Martinez
Roslyn Mattingly
Sharon Murphy
Linda Pulley
Alice Regneri
Brad Rogers
Josh Smith
Angela Soren
Adam Thomas

Bass Clarinets

Kris Bachmann
Jennifer Korfhage

Alto Saxophones

Cory Barnfield
Zach Schlaug

Tenor Saxophone

Rick Morgen

Baritone Saxophone

Victor Maddox

Horns

Scott Cooksey
Colin Dorman
Elizabeth Etienne
Emily Hawboldt
Jody Hurt
Ben Taylor
Tyler Taylor

Trumpets

Arabo Bey
Tim Hamilton
Erika Howard
Clark Hunt
Jon Wysong

Trombones

Joshua Britton
Kevin Callihan
Brandon Etienne
Doug Finke
Jason Novak

Euphonium

Matt Byrum
David Centers
Kristi Schmidt

Tubas

Jeff Beers
Clint McCanless
Chris Schmidt

Percussion

Jenny Branson
Mandi Brown
Jeremy McMonigle
Sharon Murphy
Greg Neblett

Double Bass

David Messina

Names are listed in alphabetical order.

PROGRAM

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PROGRAM

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University of Louisville Community Band

Jason Cumberledge, Director

University of Louisville Concert Band

Jason Cumberledge, Director



Monday, February 21, 2022
Comstock Concert Hall
8:15 p.m.

PROGRAM

UNIVERSITY OF LOUISVILLE COMMUNITY BAND

Jason Cumberledge, *Director*

Danse Antiqua (2003)

Chris Sharp (b. 1959)

Kenny Conrow, *graduate conductor*

In partial fulfillment of the requirements of the Master of Music degree

Send in the Clowns (1973/1980)

Stephen Sondheim (1930 – 2021)

Arr. by Frank Cofield

Old Churches (2000)

Michael Colgrass (1932 – 2019)

Kentucky 1800 (1954)

Clare Grundman (1913 – 1996)

UNIVERSITY OF LOUISVILLE CONCERT BAND

Jason Cumberledge, *Director*

Drawing Mars (2019)

Michael Markowski (b. 1986)

Air for Band (1956)

Frank Erickson (1923 – 1996)

Joseph Leites, *graduate conductor*

In partial fulfillment of the requirements of the Master of Music degree

Three Ayres from Gloucester (1969)

Hugh M. Stuart (1917 – 2006)

I. The Jolly Earl of Cholmondeley

II. Ayre for Evertide

III. The Fiefs of Wembley

Our Cast Aways (2018)

Julie Giroux (b. 1961)

Halcyon Hearts (2021)

Katahji Copley (b. 1998)

SELECTED PROGRAM NOTES

Old Churches

Michael Colgrass

According to composer Michael Colgrass, *Old Churches* is one of the most challenging pieces he can remember writing. His goal was to create music that was interesting, expressive and challenging, yet playable by students in the early stages of performing on their instruments and who are also unfamiliar with modern music techniques.

His solution was to write a work based on Gregorian vocal chant with unison melodies. Playing in unison helps student musicians feel more confident, and allowed Colgrass to copiously double the melodic lines. The tempo is slow; the phrases are all in quarter and eighth notes, and the harmonies are simple. Some easy graphic notation and chance techniques are employed, such as pitches played without rhythm, and a murmuring effect that simulates the idea of voices echoing in monastic churches.

Old Churches uses Gregorian chant to create a slightly mysterious monastery scene filled with the prayers and chanting of monks in an old church. Gregorian chant is ancient church music and that has been in existence for over 1500 years. The chant unfolds through call and response patterns. One monk intones a musical idea, then the rest of the monks respond by singing back. This musical conversation continues throughout the piece, with the exception of a few brief interruptions. Perhaps they are the quiet comments church visitors make to one another.

-Program note from the score

Drawing Mars

Michael Markowski

Early astronomer Percival Lowell was born into a rich family in the mid 1800s, studied math at Harvard, travelled the world, but soon realized that the universe was calling to him. Out of his own pocket, he funded his own observatory. Lowell was obsessed with the planet Mars. His colleague in Italy, Giovanni Schiaparelli, had discovered strange lines all across the planet — lines that, in Italian, he called ‘canali’ (not to be confused with cannoli). In Italian, canali roughly translates to ‘channel-like landscapes’ — like a riverbed — something naturally made — no big deal. But when Lowell translated the word, he called them ‘canals,’ which have a very different connotation. When we think of canals, as Lowell did, we probably think of something man-made, something that has been constructed with purpose and intention.

Lowell wanted to study these canals for himself, so night after night, he would look through his telescope up at Mars, then down at a piece of paper and draw the surface of the planet as he saw it. He did this for months and eventually developed a theory: he believed that Mars was a dying planet — that it was drying up — and in order to save their civilization, some kind of intelligent beings had constructed this incredible system of canals — some 30 miles wide — in an attempt to siphon melting water from the polar

SELECTED PROGRAM NOTES

ice caps and funnel them down to the major metropolitan areas, the darker areas on the planet which he called oases.

The crazy thing about all this is that people believed him! Actually, there was really no reason to doubt him. He was well educated, he had the best technology available for the times and one of the biggest telescopes in the world. He wrote three really convincing books arguing this theory, and in 1905, even The New York Times ran a full page article under the headline “THERE IS LIFE ON THE PLANET MARS.”

Although we now know that the canals that Lowell saw were largely psychological tricks, his observations captured the imagination of the world. I think this piece tries to get inside Lowell's head as he looks through his telescope, night after night, in the dark, all alone, as his mind maybe starts to wander... and wonder... “Woah, what if I'm right? What if there is life on Mars?”

Of course, we now know that Lowell's imagination maybe got the best of him, but as Einstein said, “Imagination is more important than knowledge. For knowledge is limited, whereas imagination embraces the entire world, stimulating progress, giving birth to evolution.”

-Program note by Michael Markowski

Our Cast Aways

Julie Giroux

6.5 million companion animals enter animal shelters every year and 2.4 million of these adoptable animals are put down. These numbers do not include the thousands who suffer in silence. Thanks to thousands of caring people, these numbers are steadily decreasing, but we still have a long way to go. This work is dedicated to all those who work hard in the fight to end puppy mills, to rescue suffering pets and to provide care and medical attention to all those rescued. It is dedicated to those companions who get rescued and for those whose rescue never comes.

We are all shepherds. Every living creature is in our care. Hopefully mankind will someday uphold his responsibility and become caretaker of all living things on earth. Maybe someday all humans will be humane and mankind will be kind.

The pictures that appear in the conductor's score are of rescued animals that belong to people who are my friends on Facebook. Apparently, I keep great company when it comes to people who rescue and adopt animals who have been cast away. My own rescues are also in the photos. The published score features these beautiful rescues in full color.

-Program note by Julie Giroux

SELECTED PROGRAM NOTES

Halcyon Hearts

Katahj Copley

Halcyon Hearts is an ode to love and how it affects us all. Halcyon denotes a time where a person is ideally happy or at peace, so in short Halcyon Hearts is about the moment of peace when one finds their love or passion.

The piece centers around major 7th and warm colors to represent the warmth that love bring us. The introduction – which is sudden and colorful – symbolizes the feeling of the unexpected journey it takes to find love. Using the colors and natural energy of the ensemble, we create this sound of ambition and passion throughout the work. No matter what race, gender, religion, nationality or love, we all are united with the common thread of passion from the heart. This piece was written in dedication to those who love no matter which negativity is in the world; do not allow hate and prejudice to guide the way we live our lives. Always choose love and the halcyon days will come.

-Program note by Katahj Copley

PROGRAM

UNIVERSITY OF LOUISVILLE COMMUNITY BAND

Jason Cumberledge, *Director*

Piccolo

Kalen Carty-Kemker

Physician

Horn

Bill Fox

Retired

Reeve Mulhollen

Boyce College Student

Flute

Daniel Bobbitt

Court Administrator

Kalen Carty-Kemker

Physician

Jeri Cundiff

Retired

Gabrielle Hak

Chemistry Student

Maryann Miller

Music New Media Student

Loren Pascua

Norton Healthcare

Destini Potter

Biology Student

Melanie Ryan

Social Worker

Alvine Smith

Neuroscience Student

Trombone

Elise Brittain

Doctoral Student

Tony Cooper

Social Worker

Alex Head

Logistic Management Analyst

Katelyn Hayley

Customer Service

Terrence McCarty

Musician

Vincent Simon

Music GTA

Terry Turner

UPS

Dave Willis

Retired Dental Professor

Ben Zinninger

Structural Engineer

Oboe

Hunter Basham

Bullitt Central Student

Michelle Bingham

Nurse Practitioner

Euphonium

Conrad Cash

Education Student

Daniel Foushee

Mechanical Eng. Student

Megan Nicolaysen

UofL Law Student

Denver Pascua

Music Teacher

Don Taylor

Musician

John Wilhoit

Retirement Planner

Clarinet

Eliza Angelo

U of Cincinnati Student

Brenda Chaplin

Retired

Julie Davis

Photographer

Ashley Donaldson

Radiation Therapist

Matt Fargen

Physician

Raina Isaacs

UofL Doctoral Student

Brittany Kurgat

Music Teacher

Zach Macaluso

USPS Employee

Clara Sickmeier

UofL Student

Madison Sherouse

Physics Student

Emily Stucky

UofL Student

Tuba

Kenny Conrow

Graduate Music Student

Paul Fargen

Musician

Dane Howell

Music Student

Percussion

Morgan Marama-Stout

Music Education Student

Shannon Walker

Biology Graduate Student

Gabriel Schetter

Musician

Alto Saxophone

Tabitha Mead

Graphic Designer

Kennedy Money

Musician

Trumpet

Tony Arrache

Musician

Lindsay Baker

Community Member

Skip Banister

Mortgage Broker

Haley Chappell

Certified Nursing Asst.

Drew Cookenmaster

Handyman

Dave Kashdan

Retired

Erin Smith Former

Band Director

Matthew Stump

Policy Coord., MSD

PROGRAM

UNIVERSITY OF LOUISVILLE CONCERT BAND

Jason Cumberledge, *Director*

Flute

Avery Klingaman
Shelby Gardner
Taylor Hamm
Taylor Ellis
Emily Arbaugh
Hannah Dickerson
Martina McKeever
Daniel Parker
Damien Miller

Oboe

Brianna Whittle*

Bassoon

Naya Woosypiti

Clarinet

Leta Brown
Olivia Watson
Allison Trostle
Mackenzie Aldridge*
Rachel Wilson*

Bass Clarinet

Rebecca Romine

Alto Saxophone

Chloe Frederick
Ni'Kerrion McDonald
Caroline Ferro

Tenor Saxophone

Andrew Harris

Trumpet

Abby Ward
Stephanie Diehl
Julia Clements
Summer Sneed
Angel Mason
Cordell Fulkerson
Grace Crust
Jackson Consley

Horn

Nia Watson-Jones
Stephanie Smith
Ryan Howell
Destiny Riley

Trombone

Conrad Cash
Victoria Neely
Gilbert Cox

Bass Trombone

Nick Izor
Caleb Duff

Euphonium

Jonathan Woods

Tuba

Wesley Vaughan
Matthew D' Andria

Percussion

Ricky Garcia
Ally Newman
Elizabeth Ramirez
Thaddeaus Harris*
Alex Pritchett*
Stephanie Lawson*

* - Guest Musician

PROGRAM

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University of Louisville Graduate Recital for Ascher Taylor-Schroeder

Student of
Stephen Mattingly and Xavier Jara



Tuesday February 22, 2022
Comstock Concert Hall
7:00 p.m.

PROGRAM

Neverland

Thomas Flippin
(b. 1983)

I. Summons

II. Feast

III. Game

Julia Florida, Barcarola

Agustín Barrios Mangoré
(1885-1944)

Variations à travers les siècles

Mario Castelnuovo-Tedesco
(1895-1968)

Intermission

Prelude, Fugue and Allegro BWV 998

Johann Sebastian Bach
(1685-1750)
arr. Frank Koonce

Sonata (1990)

Leo Brouwer
(b. 1939)

I. Fandangos y Boleros

II. Sarabanda de Scriabin

III. La Toccata de Pasquini

PROGRAM NOTES

***Neverland* - Thomas Flippin**

Thomas Flippin (b.1983) is an award-winning classical guitarist, composer, and educator. Through solo performances and work with a variety of chamber groups including *Duo Noire*, Flippin's playing has been hailed as "Lovely," and "Spectacularly precise." Flippin's compositions strike one as being very impressionistic, drawing inspiration from composers such as Mompou and Debussy eliciting vibrant and colorful scenes. At the same time, Flippin weaves together driving rhythmic motives and accompaniment with pillowy harmonies and chromatic lines.

Neverland was premiered in full in 2008, and, according to Flippin, was inspired by a dream. He states "*Neverland* depicts a dream I had that began with me floating through the clouds and descending upon a mysterious island. Upon landing, I was met by the island's natives and was transported through scenes of such intense beauty, scenes of dancing, music, rituals, and even a few moments of nightmarish violence." Throughout the three movements, Flippin uses consistent forms, always returning to the material that opened the movement just before the finish. Flippin creates familiarity through dream-like repetition at times and conveys moments of nonlinear narratives through quick transitions and disjointed restatements.

***Julia Florida, Barcarolle* - Agustín Barrios Mangoré**

Agustín Barrios (1885-1944) was a Paraguayan guitarist and composer and saw professional success with each discipline during his lifetime. Barrios is often referred to as "the Chopin of guitar" for his romantic and languid compositional style. Julia Florida was composed in 1938 when Barrios was staying in Costa Rica. The piece is dedicated to Julia Martinez de Rodriguez, the niece of Francisco Salazar and a student of Barrios' at the time. Rumor has always circulated that there was some type of affair between the two, but Richard Stover indicates, in correspondence with Benjamin Verdery, that having met with Julia, she seemed to put any rumors to rest, ensuring nothing of the sort occurred.

The piece begins with a swell over four measures meant to emulate the gentle swell of the waves, and invoke the Barcarolle, a traditional song sung by Venetian gondoliers as they propel their boats through water. This character is retained throughout, always drifting along in 6/8 time, common of the Barcarolle. Typical of Barrios' compositions Julia Florida drifts through a series of interesting harmonic progressions all while stringing along beautiful melodies. After a da capo, the piece ends with a series of harmonics, drifting away from the audience, as a boat floating away.

***Variations á travers les siècles, Op. 71* - Mario Castelnuovo-Tedesco**

Mario Castelnuovo-Tedesco (1895-1968) was recognized as one of the great Italian composers of the 20th century and was hailed as one of the "Italian Five" along with Malipiero and Respighi. By 1922 his pieces were being performed throughout Europe and in 1926 he premiered his first opera *La Mandragora* based on a play by Machiavelli. In 1932 Castelnuovo-Tedesco met the great Andrés Segovia who encouraged him to write for the guitar and eventually Tedesco composed some 100 works for the instrument. By 1938 as Mussolini rose to power Castelnuovo-Tedesco, a Sephardic Jew, successfully emigrated to the United States avoiding WWII Europe. In the US he enjoyed a long career in Hollywood as a film composer, working on over 200 movies in around fifteen years. During and after his film career Castelnuovo-Tedesco continued to compose opera and chamber works until the mid-1960s.

PROGRAM NOTES

Variations á travers les siècles, Op. 71,

was probably the first work Castelnuovo-Tedesco wrote for the guitar. Written shortly after meeting Segovia, it was premiered in the 1933-34 concert season. The work begins with a Chaconne in D major, the theme outlining the tonic triad. The theme is developed further in a prelude, three waltzes, and a foxtrot. The first two movements, the chaconne, and prelude are meant to suggest the Baroque period. The Waltzes are intended to suggest the Romantic period, and the foxtrot, with its jazz influence, is meant to invoke the contemporary era of composition. These varieties of stylistic influence come together to give the piece its name: *Variations á travers les siècles* (Variations through the centuries).

Prelude, Fugue and Allegro, BWV 998 - Johann Sebastian Bach

J.S. Bach (1685-1750) is believed to have composed BWV 998 in the early to middle 1740s during his time in Leipzig. During this time in Leipzig Bach had contact with two renowned lute players of the era, Sylvius Leopold Weiss and Johann Kropffgans, and wrote and transcribed several works for the instrument. The fifth cello suite BWV 1011 and the Third Violin Partita BWV 1006a, were transcribed for lute at the time. BWV 997 and 998 were each written during this period too. The structure of BWV 998 is in three movements, Prelude, Fugue and Allegro, all in Eb. It is similar to that of BWV 997 in that both begin with a prelude and a da capo fugue, in which the opening material of the fugue is repeated almost exactly. The prelude is a through-composed work in 12/8 time signature whose theme is repeated a total of five times throughout the work. The Fugue, as mentioned previously, is a *da capo* fugue, the material from the countersubject until the development being repeated exactly. The theme of the fugue is an eight-note theme presented all in quarter notes. The Allegro is a more typical dance movement, in 3/8 time and binary form.

Some uncertainty surrounds the instrument that Bach originally intended the work for. The manuscript bears what is believed to be Bach's handwriting denoting "*Prelude pour la Luth. ó Cémبال*," translating to *Prelude for Lute or Harpsichord*, which would suggest it was intended both for lute and harpsichord, which may in fact simply be true. Koonce points out that the writing style may suggest that it was written for harpsichord with the lute in mind. The manuscript is written in a double staff notation typical of keyboard works until measures 78-96 in which Bach switches to a shorthand of German organ tablature due to a lack of space on the pages. This along with the original key of Eb, a difficult key for lute, all point to the keyboard. The style of the composition in which the overlapping melody and harmony notes blend together suggests the style of the lute. Accounting for the regular bass line, these further invoke a plucked string instrument. The final consideration is that Bach's intent was for the lute-harpsichord, an instrument that shared a general construction with the harpsichord but was built to sound as the lute. It is known that Bach owned two of these instruments during his time in Leipzig.

There is some indication, as Anne Leahy points out, that this work has a theological allegory aspect to it. First, the key signature of three flats is often thought to convey the trinity, a connotation that Bach uses in other works. Next, the initial time signature of 12/8 is suggested to be used by Bach to convey a symbol of deliverance. The second and third movements are thought to be related in ways to Martin Luther's hymn *Von Himmel hoch, da komm ich her*. The fugue subject is similar, though not directly linked to the opening theme of Luther's hymn. The opening scalar descent of the Allegro movement is almost exactly re-used in Bach's own variations on the hymn which he composed in 1747. Further, in the fugue, Bach uses the "sigh motive" which is often employed when invoking Christ's passions.

PROGRAM NOTES

Sonata (1990) - Leo Brouwer

Cuban composer Leo Brouwer (b.1939) is one of the core composers of the contemporary guitar catalog. His personal compositional language is always fused with references from a variety of eclectic sources and his first Sonata is no exception. Composed in 1990, *Sonata* was dedicated to the guitarist Julian Bream. The first movement, *Fandangos y Boleros*, contains several quotes and references to known forms. These intermingle with Brouwer's own themes and distinct voice, as is his style. The movement begins with a free-sounding *Preámbulo* in which Brouwer develops small themes. Then a more structured *Danza* section references both the fandango and bolero dances. The fandango is a couple-dance in triple meter with a lively tempo, accompanied by a guitar and castanets or *palmas* (hand-clapping). This is contrasted by the bolero, a Spanish popular dance or song. From its beginnings in Spain during the last third of the 18th century, the bolero's popularity in the court and theater persisted throughout the 19th century, and it has since been absorbed among the traditional dance and song genres of Andalusia, Castile, and Mallorca. Each of these weaves together with outbursts of other themes and gestures by Brouwer. The conclusion of this movement contains two Beethoven quotes which, in the score bear the inscription *Beethoven visita al Padre Soler*. Here Brouwer directly quotes Beethoven's *6th Symphony* as well as the grand pause from Beethoven's *1st Symphony*. (Padre) Antonio Soler (1729 - 1783) was a Catalan composer and organist who has ties to early guitar pedagogy.

The second movement *Sarabande de Scriabin* contrasts the high-energy dances and outbursts of the first movement, creating a more gentle, spiraling and hypnotic texture built from a series of ostinatos and small motives. Though the movement doesn't contain any direct quotes it is reminiscent of Scriabin's *Piano Sonata no. 9*. The final movement *La Toccata de Pasquini* attempts to match the energy of the first movement and goes quite beyond. This movement invokes a typical toccata in its display of speed and manual dexterity by the performer. Brouwer's own voice again shows through in his repetition and expansion of small motives. This movement also mirrors the first in its quote. Brouwer here quotes Bernardo Pasquini (1637-1710) the Italian composer, organist, and harpsichordist. Pasquini wrote many pieces that have a "cuckoo" sound in them which Brouwer imitates in this movement.

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PROGRAM

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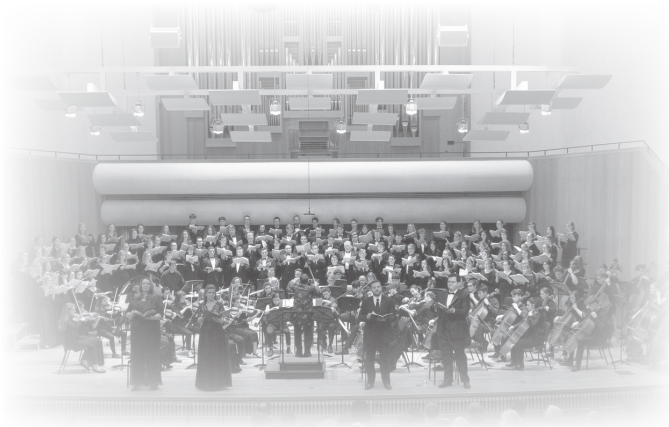
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University of Louisville presents

Volkan Orhon, Double Bass
and
David Gompper, Piano



Wednesday, February 23, 2022
Bird Hall
7:00 p.m.

PROGRAM

Solo Sonata

Carl Friedrich Abel
(1723 - 1787)

I. Allegro

Surprise Solo Suite for double bass (1685 - 1986)

Prelude
Allemande
Courante
Sarabande
Gavotte I & II
Gigue

Intermission

Cello Sonata - Four Cities

Fazıl Say
(b. 1970)

I. Sivas

Trois Pièces pour violoncelle et piano

Nadia Boulanger
(1887 - 1979)

I. *Modéré*
II. *Sans vitesse et à l'aise*
III. *Vite et nerveusement rythmé*

Stella Celi Extirpavit (Star of Heaven) (2022)
for double bass and piano

David Gompper
(b. 1954)

La Muerte Del Ángel

Astor Piazzolla (1921 - 1992)

ARTIST BIOGRAPHIES

Volkan Orhon

Acclaimed for his musicality and virtuosity, Orhon has established himself as one of the top double bassists in the world today. He was a finalist and prizewinner in the Concert Artists Guild Solo Competition in New York City, and was the co-first place winner of the International Society of Bassists Solo Competition. Additionally, he distinguished himself as the first double bass player ever to win the grand prize overall and first prize for double bass at the American String Teacher's Association Solo Competition.

Orhon has performed with internationally recognized musicians including Gary Karr, Fazil Say, JACK, the Emerson and Tokyo String Quartets, and has performed recitals as a soloist with orchestras around the world including the Bursa State Conservatory and Eskisehir Anatolian University (Turkey), Paris Conservatory, Norwegian Academy of Music, Arizona State University, University of Michigan, Butler University, Northwestern University and North Carolina School of the Arts.

As an orchestra musician, he served as principal bass in the Orchestra Iowa and performed with the Detroit Symphony, Hartford Symphony and Connecticut Opera Orchestras. Orhon has recorded CDs under the Albany, Centaur, and Crystal Records labels. Most recently he recorded the Double Bass Concerto with the Royal Philharmonic Orchestra in London (2020), a work written for him by composer David Gompper.

As a pedagogue, Orhon has been an invited clinician to workshops across the United States and abroad, including European double bass conferences Bass2018 LUCCA, Bass Bass2010 Berlin, Bass2008 Paris, Ouro Branco Festival in Brazil, Suzuki Association of the Americas, American String Teachers Association and the International Society of Bassists.

Born and raised in Turkey and spent much of his youth touring Europe. After graduating from the Ankara State Conservatory under the tutelage of Tahir Sumer, he became a member of the Ankara Presidential Symphony Orchestra. Orhon came to the United States to continue his studies with Gary Karr.

Orhon is currently professor of double bass at the University of Iowa.

David Gompper

has lived and worked professionally as a pianist, a conductor, and a composer in New York, San Diego, London, Nigeria, Michigan, Texas and Iowa. He studied at the Royal College of Music in London with composers Jeremy Dale Roberts and Humphrey Searle, and pianist Phyllis Sellick. After teaching in Nigeria, he received his doctorate from the University of Michigan and taught at the University of Texas, Arlington.

Since 1991, he has been Professor of Composition and Director of the Center for New Music at the University of Iowa. In 2002-2003 Gompper was a Fulbright Scholar, teaching, performing, and conducting at the Moscow Conservatory. He received an Academy Award from the American Academy of Arts and Letters in 2009, a Fromm Commission in 2013, and a Guggenheim Fellowship in 2020.

Gompper's compositions have been performed at Carnegie Hall, Lincoln Center and Merkin Halls (New York), Wigmore Hall (London), Konzerthaus (Vienna) and the Bolshoi, Rachmaninoff and Small Halls (Moscow Conservatory). For the Naxos label, the Royal Philharmonic Orchestra, London recorded his Violin Concerto with Wolfgang David, in addition to two discs of works that include four concerti (Double, Clarinet, Cello, Double Bass) and two orchestral works (Sunburst and Moonburst).

PROGRAM

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Convocation
Thursday, February 24, 2022
Comstock Concert Hall
3:30 p.m.

Flute Sonata in E minor, BWV 1034

I. Adagio ma non tanto

II. Allegro

Trent Ripberger, flute

Jessica Dorman, piano

Johann Sebastian Bach

(1685-1750)

edited by Barthold Kuijken

Légende

Allie Swarens, French horn

Jessica Dorman, piano

Robert Planel

(1908-1994)



Convocation
Thursday, February 24, 2022
Comstock Concert Hall
3:30 p.m.

Flute Sonata in E minor, BWV 1034

I. Adagio ma non tanto

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Johann Sebastian Bach

(1685-1750)

edited by Barthold Kuijken

Légende

Allie Swarens, French horn

Jessica Dorman, piano

Robert Planel

(1908-1994)

University of Louisville Jazz Repertory Ensembles



Thursday, February 24, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Jazz Lab 2

Maraba Blue	Abdullah Ibrahim (b. 1934)
Time After Time	Jule Styne (1926-1994)
Israeli Waltz	Tamir Hendelman (b. 1971)
Days of Wine and Roses	Henry Mancini (1924-1994)

Sam Kernohan, *bass*
Evan Price, *drums*
Jared Andrews, *drums*
Chris Fitzgerald, *piano and director*

Contemporary Ensemble

African Skies	Michael Brecker (1949-2007)
As Long As You Know You're Living Yours	Keith Jarrett (b. 1945)
Chromazone	Mike Stern (b. 1953)

Genesis Smith, *tenor sax*
Carter Scofield, *guitar*
Ingrid Detken, *piano*
Christian Mullins, *bass*
Jeremy Rochman, *drums*
Christian Olds, *drums*
Craig Wagner, *director*

PROGRAM

Jazz Lab 1

Lullaby of Birdland

George Shearing
(1919 -2011)
arr. Gabe Evens

Agua de Beber

Tom Jobim
(1927 -1974)
arr. Diego Da Silva

Saturday, 12pm in Tokyo

Luke Pinkowski
(b. 2002)

Tom Thumb

Wayne Shorter
(b. 1933)
arr. Gabe Evens

Phenex Scharwz-Ward, *sax*
Ethan Scott, *trumpet*
Josh James, *trumpet*
Dane Howell, *trombone*
Daniel Crockett, *trombone*
Alexander Gustavo, *euphonium*
Will Doty, *piano*
Luke Pinkowski, *guitar*
Jayden Palensky, *bass*
Diego Da Silva, *drums*
Kenny Tayce, *drums*
Gabe Evens, *director*

PROGRAM

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Convocation
Thursday, February 24, 2022
Bird Recital Hall
3:00 p.m.

Lullaby of Birdland

George Shearing
(1919-2011)
arr. Gabe Evens

Tom Thumb

Wayne Shorter
(b. 1933)
arr. Gabe Evens

Jazz Lab Ensemble

Gabe Evens, director

Phenex Scharwz-Ward, saxophone

Ethan Scott, Josh James, trumpets

Dane Howell, Daniel Crockett, trombones

Alexander Gustavo, euphonium

Will Doty, piano

Luke Pinkowski, guitar

Jayden Palensky, bass

Diego Da Silva, Kenny Tayce, drums



Convocation
Thursday, February 24, 2022
Bird Recital Hall
3:00 p.m.

Lullaby of Birdland

George Shearing
(1919-2011)
arr. Gabe Evens

Tom Thumb

Wayne Shorter
(b. 1933)
arr. Gabe Evens

Jazz Lab Ensemble

Gabe Evens, director

Phenex Scharwz-Ward, saxophone

Ethan Scott, Josh James, trumpets

Dane Howell, Daniel Crockett, trombones

Alexander Gustavo, euphonium

Will Doty, piano

Luke Pinkowski, guitar

Jayden Palensky, bass

Diego Da Silva, Kenny Tayce, drums



University of Louisville JAZZ FEST 2022

Special Guest, Vincent Herring

with
Jazz Ensemble and Jazz Faculty



Friday, February 25, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Songs will be selected from the Following:

Amsterdam After Dark	George Coleman (b.1935)
Dawn bird	Vincent Herring (b. 1964)
Fountainhead	Vincent Herring (b. 1964)
Hard Times	David Fathead Newman (1933-2009)
Inception	Vincent Herring (b. 1964)
Wingspan	Mulgrew Miller (1955-2013)
You're My Everything	Harry Warren (1893-1981)

Gabe Evens, *Piano*
Chris Fitzgerald, *Bass*
Michael Hyman, *Drums*

Jazz Ensemble I w/ Vincent Herring

Yarbird Suite	Charlie Parker(1920-1955) arr. Alan Baylock
Stella By Starlight	Victor Young (1899-1956) arr. Bill Holman
It Could Happen to You	Jimmy Van Heusen (1913-1990) arr. Jan Wessels
Lester Leaps in	Lester Young (1909-1959) arr. Slide Hampton

PERSONNEL

Jazz Ensemble I

Saxes:

Jeremy Lanas, *Alto I*
Desmond Anderson, *Alto II*
Jason Knuckles, *Tenor I*
Tanner Swift, *Tenor II*
Peter Meyer, *Baritone*

Trumpets:

Will Joiner, *Lead Trumpet*
Will Hoyt, *Trpt II*
Mayur Gurukkal, *Trpt III*
Thomas Putterbaugh, *Trpt IV*

Trombones:

Camron Gooden *Lead Trombone*
Ivo Ferigra, *Trombone II*
Logan Meyers, *Trombone III*
Carter Cantrell, *Bass Bone*

Rhythm Section:

Colin Crothers, *Piano*
Kasym Moldogaziev, *Guitar*
Tyler Papierniak, *Bass*
Joel Murtaugh, *Bass*
Reeves Outen, *Drums*
Darius Ca'mel, *Drums*

PROGRAM

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University of Louisville JAZZ FEST 2022

Special Guest, Drew Zaremba



with
Jazz Ensemble and Jazz Faculty



Saturday, February 26, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Songs will be selected from the following:

On Green Dolphin St	Bronislaw Kaper arr. Drew Zaremba
Maybe Sunday	Drew Zaremba (b. 1991)
Pistachio	Drew Zaremba
Studio Z	Drew Zaremba
Polyfunkality	Drew Zaremba

Mike Tracy, *Tenor Saxophone*
Anslyn Banks, *Trumpet*
Gabe Evens, *Piano*
Chris Fitzgerald, *Bass*
Michael Hyman, *Drums*

Jazz Ensemble I w/ Drew Zaremba

Yankee Doodle Traditional	arr. Drew Zaremba
The Color of Her Hair	Comp/Arr. Drew Zaremba
You Ain't Got the Blues	Comp/Arr. Drew Zaremba
Addition By Subtraction	Comp/Arr. Drew Zaremba
The Hustle	Comp/Arr. Drew Zaremba

PERSONNEL

Jazz Ensemble I

Saxes

Jeremy Lanas, *Alto I*
Desmond Anderson, *Alto II*
Jason Knuckles, *Tenor I*
Tanner Swift, *Tenor II*
Peter Meyer, *Baritone*

Trumpets

Will Joiner, *Lead Trumpet*
Will Hoyt, *Trpt II*
Mayur Gurukkal, *Trpt III*
Thomas Putterbaugh, *Trpt IV*

Trombones

Camron Gooden, *Lead Trombone*
Ivo Ferigra, *Trombone II*
Logan Meyers, *Trombone III*
Carter Cantrell, *Bass Bone*

Rhythm Section

Colin Crothers, *Piano*
Kasym Moldogaziev, *Guitar*
Tyler Papierniak, *Bass*
Joel Murtaugh, *Bass*
Reeves Outen, *Drums*
Darius Ca'mel, *Drums*

PROGRAM

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University of Louisville 8th Annual Student Gala



Sunday, February 27, 2022
Comstock Concert Hall
3:00 p.m.

PROGRAM

El Marimba (1973)

Jim Baker (b. 1951)

Sam Riddick, *marimba*
Luke Anderson, Matt Hargitt, and Stephanie Lawson, *percussion*

Nicholas Felty*, Angel Gross*, Thomas Putterbaugh, and Will Hoyt, *trumpets*
Natalie Karrick* and Michael Coleman, *horns*
Camron Gooden* and Logan Myers, *trombones*
Carter Cantrell, *bass trombone*
Griffin Wilson*, *tuba*

**Sideshow Brass*

Arabesque, Op. 18 (1839)

Robert Schumann (1810-1856)

Sarah Martel, *piano*

Intrada (1947)

Arthur Honneger (1892-1955)

William Joiner, *trumpet*
Jessica Dorman, *piano*

Sigogglin' for Double Bass (World Premiere)

John Anderson (b. 1998)

John Anderson, *double bass*
Adrienne Fontenot, *piano*

Surrender II (2021)

Nathan McAdam (b. 2003)

Rachel Wilson, *E-flat clarinet*
Kaitlyn Purcell and Ashtyn Jones, *B-flat clarinets*
Josh Mayfield, *bass clarinet*

“Wie Todesahnung...O du, mein holder Abendstern” from *Tannhäuser* (1845)

Richard Wagner (1813- 1883)

Troy Sleeman, *baritone*
David George, *pianist*

*Wie Todesahnung Dämmerung deckt die Lande,
umhüllt das Tal mit schwärzlichem Gewande;
der Seele, die nach jenen Höhen verlangt,
vor ihrem Flug durch Nacht und Grausen bangt.
Da scheinst du, o lieblichster der Sterne,
dein sanftes Licht entsendest du der Ferne;
die nächt'ge Dämmerung teilt dein lieber Strahl,
und freundlich zeigst du den Weg aus dem Tal.*

*O du, mein holder Abendstern,
wohl grüsst'ich immer dich so gern:
vom Herzen, das sie nie verriet,
grüsse sie, wenn sie vorbei dir zieht,
wenn sie entschwebt dem Tal der Erden,
ein sel'ger Engel dort zu werden!*

*Dusk covers the land like a premonition of death,
Wraps the valley in her dark mantle;
The soul that longs for those heights
Dreads to take its dark and awful flight.
Then you appear, O loveliest of stars,
And shed your gentle light from afar;
Your sweet glow cleaves the twilight gloom,
And as a friend you show the way out of the valley.*

*O you, my fair evening star,
Gladly have I always greeted you:
Greet her, from the depths of this heart,
Which has never betrayed her,
Greet her, when she passes,
When she soars above this mortal vale
To become a holy angel there!*

PROGRAM

INTERMISSION

Astral (2021)

Darius Ca'Mel (2003), Colin Crothers (2002), Will Doty (2002) and Genesis Smith (2002)

Genesis Smith, *tenor saxophone*
Colin Crothers, *piano*
Will Doty, *keyboard*
Darius Ca'Mel, *drums*

Sonata No. 1 (1991)

Leo Brouwer (b. 1939)

III. La Toccata de Pasquini

Ascher Taylor-Schroeder, *guitar*

Caprice No. 24 (1807)

Niccolò Paganini (1782-1840)

Yuhao Li, *violin*

Wind Quintet in E flat op. 88, No. 2 (1818)

Anton Reicha (1770-1836)

I. Lento - Allegro Moderato

Alison Addie, *flute*
Stephanie Hile, *oboe*
Elise Piecuch, *clarinet*
Michael Coleman, *horn*
Zachary Lynn, *bassoon*

"Je veux vivre" from *Roméo et Juliette* (1867)

Charles Gounod (1818-1893)

Yoo Jin Jung, *soprano*
David George, *piano*



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University of Louisville Trumpet Studio Recital

Dr. Reese Land, Director

Deborah Dierks, Piano



Sunday, February 27, 2022
Bird Recital Hall
1:30 p.m.

PROGRAM

Sonata in D Major

Henry Purcell
(1659-1695)

I. Pomposo
II. Adagio
III. Presto

Colt Howell, *piccolo trumpet*

Sonata in E-flat Major

Thorvald Hansen
(1847-1915)

II. Andante con espressione

Angel Mason, *trumpet*

Posthorn Solo from Symphony No. 3

Gustav Mahler
(1860-1911)
trans. Allen Ostrander

Joshua Stump, *trumpet*

Petite Piece Concertante

Guillaume Balay
(1871-1943)

Abby Ward, *trumpet*

Twilight Dreams

Herbert L. Clarke
(1867-1945)

Cordell Fulkerson, *trumpet*

Concert Etude

Alexander Goedicke
(1877-1957)

Ethan Scott, *trumpet*

PROGRAM

Rose Variations

Robert Russell Bennett
(1894-1981)

Anetta Kendall, *trumpet*

Elegy

Joseph Turrin
(b. 1947)

Julia Clements, *trumpet*

The Hollow Men

Vincent Persichetti
(1915-1987)

Joshua James, *trumpet*

Intrada for Trumpet Solo

Otto Ketting
(1935-2012)

Andrew Steinsultz, *trumpet*

A Song from the Heart

Eric Ewazen
(b. 1954)

Stephanie Diehl, *trumpet*

Three Episodes

Joseph Turrin

II. Andante

III. Allegro

Adam Wilson, *trumpet*

PROGRAM

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University of Louisville
presents
Noah Griffith, Euphonium
student of Clinton McCanless

Jessica Dorman, Piano



Monday, February 28., 2022
Bird Hall
8:30 p.m.

PROGRAM

Rhapsody for Euphonium (1978)

James Curnow
(b. 1943)

Tuba Concerto (1954)

Ralph Vaughn Williams
(1872- 1958)

2. Romanza- Andante sostenuto

Lyric Suite (1972)

Donald White
(1921-2016)

1. Adagio cantabile
2. Allegro giusto
3. Andante sostenuto
4. Allegro enérgico

Intermisión

Unvergänglichheit Op. 27

Erich Korngold
(1897-1957)

1. Unvergänglichheit
2. Ds eilende Bächlein
3. Das schlafende Kind
4. Stärker als der Tod

Euphonium Concerto (1972)

Joseph Horowitz
(1926-2022)

1. Moderato
2. Lento
3. Con Moto

How to make a difference in a student's life

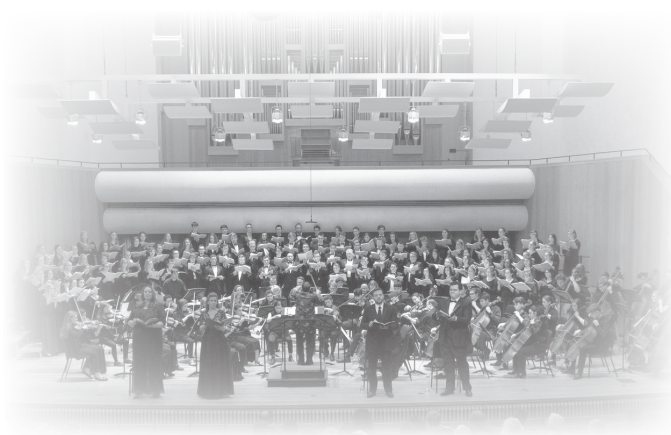
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University of Louisville

Cameron Bilek

Junior Flute Recital
student of Kathy Karr



Debbie Dierks, Piano



Wednesday, March 2, 2022
Comstock Concert Hall
8:30 p.m.

PROGRAM

Pray	Allison Loggins-Hull (b. 1982)
------	-----------------------------------

Poem	Charles Griffes (1884-1920)
------	--------------------------------

Suite Bourgeoise for flute, oboe, and piano	Malcolm Arnold (1921-2006)
--	-------------------------------

I. Prelude

II. Tango

V. Valse

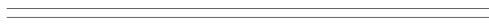
Oboist Jackson Brummett

Concertino Op.45	Victor Alphonse Duvernoy (1842-1907)
------------------	---

My Funny Valentine

Fantasia No.10	Telemann (1681-1767)
----------------	-------------------------

Concerto Op.283	Reinecke (1824-1910)
-----------------	-------------------------



PROGRAM NOTES

Pray by Allison Loggins-Hull (1982)

Allison Loggins-Hull is an American flutist, composer, and producer who follows no boundaries of classical or popular music. She has worked with many artists and groups across all of music including Flutronix, the LA Philharmonic, Lizzo, Imani Winds, and Alarm Will Sound. Flutronix, which was founded in 2009 by both Loggins-Hull and Nathalie Joachim, has been said to be “redefining the flute and modernizing its sound by hauling it squarely into the world of popular music.” Her music commonly has social and political themes including but not limited to motherhood, blackness, and cultural identity. *Pray* (2010) is meant to be unique every time you hear it performed as it is meant to be an improvisation-like flute line over the electronic track. This piece starts peacefully with sustained flute drones and a heartbeat-like pulse in the electronic part, but gradually becomes more chaotic with vocal interjections, what sounds like a metal scraping sound, whispers, and an increasingly energetic flute line toward the middle of the piece. The flute and electronics die away similarly to how they started leaving the listener with an uneasy feeling of “what’s next.”

Poem by Charles Griffes (1884-1920)

Charles Griffes was born in Elmira New York In 1884 and eventually went to Germany to study piano and composition, which along with his interest in Asian and Celtic cultures influenced his composition style. He fed into exoticism with pieces like *5 Poems of Ancient China* and *Japan* (1917) and *3 Poems of Fiona Mckeod* (1918). Griffes had already been using many orchestration techniques that would captivate American composers throughout the 1920s when he was working on *Poem* (1918) for flute and orchestra (or piano). Griffes’ *Poem* is a one-movement flute concerto that ebbs and flows, fluttering through several keys throughout the piece. The juxtaposition of dynamic markings as well as rising scale-like passages and tempo fluctuations create a dramatic back and forth of energetic passion and peacefulness where the listener can never know what to expect next.

PROGRAM NOTES

Suite Bourgeoise for flute, oboe, and piano (I. Prelude, II. Tango, V. Valse) by Malcolm Arnold (1921-2006)

The compositions of British composer Malcolm Arnold have been described as unique tonal, melodious worlds that suck the listener into each performance. From his dozens of film scores to his Grand Grand Overture (1956) for Organ, Three Vacuum Cleaners, Electric Floor Polisher, Four Rifles, and Orchestra, to Suite Bourgeoise for flute, oboe, and piano, Arnold is a force to be reckoned with when it comes to programmable music to keep an audience entertained. He wrote Suite Bourgeoise in 1940 for fellow students at the Royal College of Music, but was lost for decades after its initial performances and only resurfaced in 1996. There are five movements, of which only three will be performed. Movement one, Prelude, is the least cheerful of the five movements with a somber melody streaming through the flute and oboe parts with brief dramatic interjections from the piano part. Movement two, Tango (Elaine), was inspired by a friend of Arnold's who struggled to sing away from an F-sharp, which you hear repeated in the piano part even when it is dissonant to the overall key. Movement five, Valse (Ugo), is a tribute to a jazz violinist and conductor (Hugo Rignold), with an energetic push forward in moving eighth-note lines blanketed by a jazz-like longer waltz melody.

Concertino Op.45 by Victor Alphonse Duvernoy (1842-1907)

Duvernoy was a French pianist, composer, and professor of piano at the Conservatoire de Paris, and so coincidentally Concertino, Op.45 is considered one of the standard French pieces for today's flutists. Not much is written about this piece, except that it was written in 1899 for the conservatories annual examination for flute students. It begins with a dramatic almost anxious sounding section with piano tremolos that fall into a steady pulsing under a melancholic melody in the flute line. The fast section has a brighter sound with similar histrionic lines in both the piano and flute lines as the previous section, creating a virtuosic and dramatic ending.

My Funny Valentine

My Funny Valentine was first introduced as a show tune performed by child star Mitzi Green in the coming-of-age musical comedy Babes in Arms by Lorenz Hart and Richard Rogers in 1937. The song later became a popular jazz standard appearing on hundreds of albums by hundreds of artists including

PROGRAM NOTES

Chet Baker, Ella Fitzgerald, Etta James, and Frank Sinatra. The lyrics are gender neutral with the goal that it could be sung about anyone, and is a unique version of a love song where the singer refers to their valentines looks as “laughable,” and “unphotographable” which piques a listener’s interest if you’ve never heard the song and are expecting a confession of love through a rose colored lense. This is an arrangement for alto flute and piano based off a piano solo arrangement by Hans Piano.

Fantasia No.10 by Telemann (1681-1767)

Arguably one of the most prolific composers of his time, Georg Philipp Telemann was born in Magdeburg, Germany in 1681 where he taught himself music and grew to be one of the most significant composers in Germany at the time. Telemann performed on several instruments including violin, recorder, oboe, and klavier, and eventually began conducting and composing as well as publishing his own music throughout Europe. He wrote the Twelve Fantasias for Flute (TWV 40:2-13) around 1733 in Hamburg, Germany in a way similar to key studies and several remain standard repertoire for flute students today.

Concerto Op.283 by Reinecke (1824-1910)

Carl Reinecke was influential in many musical fields from teaching to performing to, most especially, composing; he lived a long influential life leaving behind his musical footprint with pieces like the Undine Sonata, Ballade, and the flute concerto which all make him a staple composer in the development of any flutist. Reinecke wrote his flute concerto in 1908, just two years before his death, in the usual three movement layout. Written in a way that the melody is supported by the technical virtuosity, there is a rich harmonic idiom that suggests a Brahms-like romanticism with warm orchestration that surrounds the listener rather than a simple accompaniment to mindless flute technique. The first movement has a romantic “falling in love” feeling, and like any great love story an ebb and flow of dramatic technique and tempo changes. The second movement has a lamenting funeral march tone with outbursts in what would be the brass in an orchestral performance making it a rather dark, emotional movement that ends on a positive note when it shifts into the parallel major key. Following the shift to major at the end of the second movement, the third and final movement is an energetic rondo with an overall uplifting tone that ends on a sparkling D Major chord following virtuosic flute technique and melodies.

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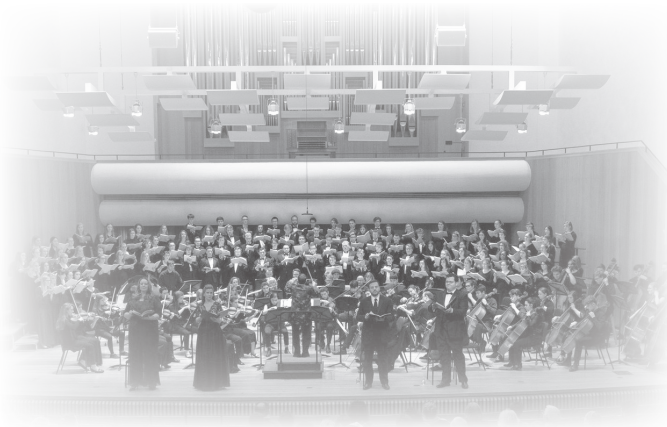
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Convocation
Thursday, March 3, 2022
Comstock Concert Hall
3:00 p.m.

Sonata No. 2 in G minor, Op. 22
II. Andantino. Gertragen
III. Scherzo. Sehr rasch und markiert
Nolan Ancil, piano

Robert Schumann
(1810-1856)



Convocation
Thursday, March 3, 2022
Comstock Concert Hall
3:00 p.m.

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Nolan Ancil, piano

Robert Schumann
(1810-1856)



University of Louisville

welcomes

Andrew Staupé, Guest Artist

Piano Masterclass



Thursday, March 3, 2022
Comstock Concert Hall
4:00 p.m.

PROGRAM

Master Class program

Sonata Hob. XVI: 32, b minor

Joseph Haydn
(1732 - 1809)

III. Finale. Presto

From Préludes, Book I

Claude Debussy
(1862-1918)

Minstrels

Sarah Martel

Undergrad Piano Performance Student of Dr. Petrova

Italian Concerto BWV 971

Johann Sebastian Bach
(1685 – 1750)

III. Presto

Andrey Guerrero

Graduate Piano Performance Student of Dr. Oliphant

Sonata No. 2 in G minor, Op. 22

Robert Schumann
(1810 - 1856)

II. Andantino. Getragen

III. Scherzo. Sehr rasch und markiert

Alexander Ancil

Graduate Piano Performance Student of Dr. Petrova

Dr. Staupe will perform a recital of solo and chamber works, joined by Dr. Geoffrey Herd and Prof. Paul York, tomorrow evening at 8pm in Comstock Hall.

Tickets by the door: \$25 general admission; \$5 student tickets; university students FREE.

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University of Louisville
presents
Sheronda Shorter, Viola

Denine LeBlanc, Piano
Laura Rosky-Santoni, Violin



Thursday, March 3, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

Cello Suite No. 1 in G Major, BWV 1007

Johann Sebastian Bach
(1685-1750)

Gigue

Cello Suite No. 4 in E-flat Major, BWV 1010

Johann Sebastian Bach

Sarabande

Marchenbilder Op. 113

Robert Schumann
(1810-1856)

Nicht Schnell
Rasch

Viola Concerto in G minor

Cecil Forsyth
(1870-1941)

Appassionato-Allegro con spirito

Duo Concertante No. 2 in G minor
for Violin and Viola

Antonin Bartolomeo Bruni
(1757-1821)

Allegro con moto



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University of Louisville

presents

Logan Florence Classical Guitar

Junior Recital



Friday, March 4, 2022

Bird Hall

7:00 p.m.

PROGRAM

Junto Al Generalife

Joaquin Rodrigo
(1901-1999)

Tiento Antiguo

Joaquin Rodrigo

Hommage á Ravel

Arnaud Dumond
(b. 1950)

La Catedral

Augustin Barrios
(1885-1944)

I. Preludio

II. Andante Religioso

III. Allegro



PROGRAM

GREETINGS FROM THE DEAN



It's an exciting time to be a part of the School of Music at the University of Louisville! Situated in the heart of a culturally vibrant community, our School of Music has both a rich history and a bright future, and its impact extends around the world. Established in 1932 and accredited by the National Association of Schools of Music since 1936, we pride ourselves on our student-centered tradition of musical excellence. As dean, I am thrilled to join with world-class faculty and dedicated staff to ensure that our students receive an educational experience of the highest quality.

Prospective students seeking to earn a music degree will find that we offer a variety of opportunities for both individual and collaborative growth and creativity. Our expansive music facilities are abuzz with activity year-round, and feature performances by students, our ensembles, our faculty, and guest artists from around the world. We also have a long tradition of hosting summer music camps and other programs to suit a variety of interests. Our School boasts many marks of distinction, including our well-resourced music library and our internationally-acclaimed vocal and instrumental ensembles, such as the Cardinal Singers, the UofL Wind Ensemble, and the UofL Symphony Orchestra. Our School is further distinguished by the Grawemeyer Award for Music Composition, a decades-long association with the Jamey Aebersold Summer Jazz Workshops, our Jazz and New Music Festivals, and the Louisville Chamber Music Society. Our faculty and students study, research, perform, and serve well beyond the Louisville city limits, at points ranging from Carnegie Hall, to Costa Rica, Ecuador, South Korea, Thailand, Vienna, and Denmark.

Alongside our undergraduate and graduate degrees in performance and education, students can explore culturally-diverse course offerings and innovative programs, such as a new bachelor's degree in music and new media, as well as undergraduate and graduate degrees in music therapy. Additionally, students with dual interests might consider one of our combination degrees, which link, for example, the study of music therapy with jazz, or the study of music education with jazz.

Parents can rest assured that the UofL School of Music is a place where students are both challenged and supported. Music majors typically spend many hours practicing, performing, and studying, as they develop the disciplined work ethic necessary for success in the professional world. Our peer mentors, tutors, and the Student Care Team are just a few of the resources in place to ensure that students retain a healthy balance as they navigate the many choices that campus life affords.

Our School of Music is a great place to learn, a great place to teach, and also a great place to invest. Throughout our building, you'll find the names of alumni, friends, and well-wishers whose many forms of generosity have supported scholarships for our students, the maintenance and beautification of our facilities, and our many programs. Those investments continue to yield wonderful returns that bode well for our community and beyond.

Teresa Reed
Dean, School of Music
University of Louisville

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University of Louisville

Proudly Presents

Music eX

Guest Artist, Andrew Staupe, Piano
Geoffrey Herd, Violin
Paul York, Cello



Friday, March 4, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Walshingham Variations

John Bull
(1562-1628)

Rêverie (1964)

Germaine Tailleferre
(1892-1983)

Romance in e-flat minor, Op. 11, No. 1

Clara Schumann
(1819-1896)

El Corpus Christi en Sevilla, from Iberia

Isaac Albéniz
(1860-1909)

Fantasie in b minor, Op. 28

Alexander Scriabin
(1872-1915)

INTERMISSION

Piano Trio No. 2 in e minor, Op. 92

Camille Saint-Saëns
(1835-1921)

- I Allegro non troppo
- II Allegretto
- III Andante con moto
- IV Gracioso, poco allegro
- V Allegro

ARTIST BIOGRAPHIES

ANDREW STAUPE, PIANO

Pianist Andrew Staupe is emerging as one of the distinctive voices in a new generation of pianists. Andrew has appeared as soloist with many of the top orchestras throughout the United States and in Europe, including the Baltimore Symphony, San Diego Symphony, Houston Symphony, Minnesota Orchestra, Fort Worth Symphony, Colorado Symphony, Maryland Symphony, Indianapolis Symphony, the George Enescu Philharmonic in Romania, the Orquestra Filarmónica de Bogotá in Colombia, and many others. He has collaborated with distinguished conductors Osmo Vänskä, Cristian Macelaru, Jahja Ling, Gerard Schwarz, Andrew Litton, Lucas Richman, Rossen Milanov, Josep-Caballé Domenech, and Philip Mann among numerous others. Andrew has performed recitals across the United States and extensively in Europe, appearing at Carnegie Hall, the Amsterdam Concertgebouw, Rachmaninov Hall in Moscow, the Schumann Haus in Leipzig, and the Salle Cortot in Paris. His Carnegie Hall debut was critically acclaimed, as New York Concert Review stated that “Mr. Staupe gave a brilliant performance, handling the virtuosic demands with apparent ease...I was stunned- this was one of the most incredible performances of this masterpiece I have ever heard, live or recorded. I wanted to shout out to the audience, “Wake up! Don’t you realize you have had the privilege of hearing a once-in-a-lifetime performance!”

An avid chamber musician, Andrew has jammed with legendary vocalist Bobby McFerrin, played Tangos with the Assad Brothers, and has collaborated with many other instrumentalists and singers. Most recently, his debut recording of the complete works for piano and violin of Carl Nielsen, with Danish violinist Hasse Borup, has been released in October 2020 on the acclaimed Naxos label. Andrew has a keen interest in performing new music and has collaborated with composers Howard Shore, Lowell Liebermann, Augusta Read Thomas, Yehudi Wyner, Sarah Kirkland Snider, Libby Larsen, Pierre Jalbert, Richard Lavenda, and debuted Christopher Walczak’s Piano Concerto in August 2020. He will premiere renowned Norwegian composer Ketil Hvoslef’s Piano Concerto No. 2 in the upcoming 2022-2023 concert season. Other notable performances include concerts at Steinway Hall in New York, the Kennedy Center, and the Library of Congress in Washington DC. He has been a featured guest on American Public Media’s “Performance Today,” and appeared on Garrison Keillor’s “A Prairie Home Companion” in 2004.

Deeply committed to teaching, Andrew is an Assistant Professor of Piano at the University of Houston, and formerly taught at the University of Utah. He is Artistic Director of the Young Artist World Piano Festival in Minnesota, and gives frequent master classes and lectures around the United States. A native of Saint Paul, Minnesota, he earned his Doctorate at Rice University with Jon Kimura Parker, and studied at the University of Minnesota with Lydia Artymiw.

ARTIST BIOGRAPHIES

PAUL YORK, CELLO

Recently hailed by The New York Times for his “warm-toned” performance of Lutoslawski’s Grave (Metamorphoses), cellist Paul York is an accomplished soloist, chamber musician, and teacher. He currently serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include performances of Beethoven’s Triple Concerto in Nanjing, China and Ulaanbaatar, Mongolia, and Karel Husa’s Concerto for Violoncello and Orchestra at New York’s Carnegie Hall. He has performed Aaron Jay Kernis’ Colored Field for Cello and Orchestra with the Louisville Orchestra, and Vivaldi’s Double Concerto in G Minor with internationally acclaimed cellist Yo-Yo Ma. Of his performance at Carnegie Hall, New York Concert Review said, “The fiendishly difficult solo part was brilliantly played by cellist Paul York; one had to be in awe of his playing.”

An avid chamber musician, Mr. York is a member of the York-Biran Duo and is a former member of the Louisville String Quartet. He was also a founding member of The Logsdon Chamber Ensemble, a Texas Commission of the Arts Touring ensemble as well as ensemble-in-residence at Hardin-Simmons University. He has performed recitals throughout Japan and has recently performed at the National Concert Hall in Taipei, Taiwan.

As a champion of contemporary music, Mr. York has commissioned works for the cello by such composers as Stefan Freund, David Maslanka, Douglas Knehans, Jeremy Beck, Marc Satterwhite, Steve Rouse, Paul Brink, Rene Orth, and Frederick Speck. He also premiered the work Ballad –for Solo Cello and Seven Cellos by Grawemeyer and Pulitzer Prize-winning composer, Aaron Jay Kernis as well as Alfred Bartles’ new orchestration of Bartok’s First Rhapsody for cello with the Sewanee Festival Orchestra.

Mr. York has participated in numerous summer festivals. He is currently a member of the cello faculty at the Aria Summer International Academy and has been a member of the artist faculty at the Beyond the Music Festival in Benasque, Spain, the Sewanee Summer Music Festival, Strings in the Mountains, and Accent 09 and 11 at the Cincinnati Conservatory of Music. He has served as principal cello with the Des Moines Metro Opera Orchestra and has held principal cello positions with numerous regional orchestras and has performed with the cello section of the Saint Louis Symphony.

Mr. York received his bachelor’s degree from the University of Southern California and his Master of Music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto and Louis Potter. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky Seminar at the University of Southern California and has received Distinguished Faculty Awards in Teaching and Creative and Research work from the University of Louisville. Mr. York can be heard on the Ablaze, Arizona University Press, Centaur, innova, and CRS labels. His premiere recording of the Husa concerto and can be found on the Ablaze label, and his CD of solo works entitled Paul York: Soliloquy and his recording of the Lutoslawski Cello Concerto have recently been released to critical acclaim.

ARTIST BIOGRAPHIES

GEOFFREY HERD, VIOLIN

Violinist Geoffrey Herd leads a varied and impactful career as a soloist and chamber musician, artistic director, and pedagogue. He has performed throughout the United States, Latin America, and Asia at venues including the Isabel Stewart Gardner Museum of Art in Boston and Carnegie Hall's Weill Recital Hall, as well as at universities and conservatories globally. An avid chamber musician, Dr. Herd has collaborated with prominent musicians including Ettore Causa, Jinjoo Cho, James Dunham, Clive Greensmith, Ani Kavafian, and Laurie Smukler. Dr. Herd has performed concertos with numerous orchestras including the Rochester Philharmonic, the Thailand Philharmonic, the Cayuga Chamber Orchestra, the Ithaca College Symphony, the Amherst Symphony, the Finger Lakes Symphony, the University of Tennessee Symphony Orchestra, and the Longmont Symphony.

Dr. Herd is the founder and director of the Geneva Music Festival, currently celebrating its 12th annual season. Each summer, the festival gathers many of the nation's finest performers within the realms of classical music and jazz for a month-long series of concerts. The festival is recognized as a leader in innovative programming and promotion of diversity and inclusivity in the arts. By celebrating and highlighting the contributions of African-Americans, Women, and Latinx artists to the field of music, the festival has given recognition to composers and musicians who have often been neglected on the concert stage. The festival is regularly supported by the National Endowment for the Arts and other competitive granting agencies.

As a pedagogue, Mr. Herd is on faculty at the University of Louisville School of Music where he has built a thriving studio, attracting students from around the globe. His students frequently participate in prestigious festivals including the Aspen, Brevard, Killington, Sarasota, and Wintergreen festivals, have gone on to graduate school at the Yale School of Music and the Cincinnati Conservatory and are frequent competition winners throughout the country. Mr. Herd has also been on faculty at the Killington and Sewanee Music Festivals, and a guest artist at Encore Chamber Music, Kneisel Hall Chamber Music Festival, and the Thailand International Composition Festival. He is co-director of the Knoxville Suzuki Academy and President of the Tennessee Chapter of the American String Teacher Association. Mr. Herd studied at the Shepherd School of Music at Rice University, the Yale School of Music and the Cleveland Institute of Music with Ani Kavafian, Paul Kantor, William Preucil and David Updegraff. He plays on the "Berkic-Pennington" Carlo Bergonzi made in Cremona in 1737.

Upcoming Music eX concerts:

March 25, 8pm, Comstock Hall

Guest Artist Dror Biran, piano, with Geoffrey Herd, violin, and Paul York, cello, will perform trios by Tchaikovsky and Shostakovich

May 1, 3pm, Comstock Hall

Join us for the Season Finale!

Guest Artist, Jinjoo Cho, violin, with Geoffrey Herd, violin, Paul York, cello, and Anna Petrova, piano

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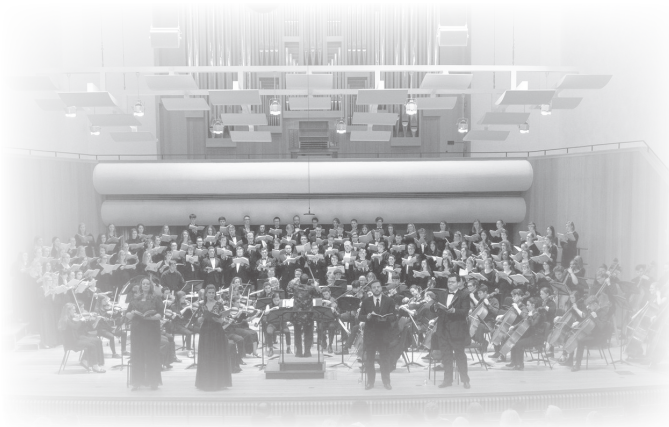
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University of Louisville

Liam Hedrick

Junior Recital, Classical Guitar



Saturday March 5, 2022
Comstock Concert Hall
2:00 p.m.

PROGRAM

Sonata Clásica

Manuel María Ponce
(1882-1948)

I. Allegro

II. Andante

III. Menuet – Trio

IV. Allegro

Variations à travers les siècles

Mario Castelnuovo-Tedesco
(1895-1968)

Equinox

Toru Takemitsu
(1930-1996)



PROGRAM

How to make a difference in a student's life

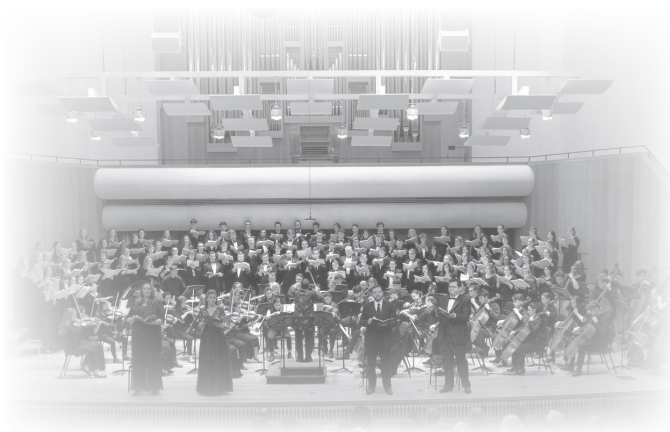
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U^{of}L SCHOOL OF
MUSIC

83rd Season

Three Hundred Ninety Ninth Concert
of the Society

Eighth Blackbird

Lina Andonovska, *flutes*

Zach Good, *clarinets*

Maiani da Silva, *violin*

Ashley Bathgate, *cello*

Matthew Duvall, *percussion*

Lisa Kaplan, *piano*

Sunday, March 6, 2022

3:00 P.M.

Comstock Concert Hall

Chamber Music Society of Louisville

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PROGRAM

Erase (2011)

Andy Akiho
(b. 1979)

The Clarity of Cold Air (2013)

Jonathan Bailey Holland
(b. 1974)

Serene from *Thirteen Ways* (2000)

Thomas Albert
(b. 1948)

Stay On It (1973)

Julius Eastman
(1940-1990)

Interval 15'

Electric Aroma (2017, arr. 2018)

Viet Cuong
(b. 1990)

Between Light and Shadow (2018)

Tyson J. Davis
(b. 2000)

Singing in the Dead of Night (2008)

Julia Wolfe
(b. 1958)

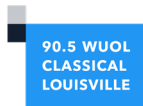
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April 16, 2023 - Dover Quartet



University of Louisville

presents

Elexia Murry

Euphonium Recital



Jessica Dorman, Piano



Sunday, March 6, 2022
Comstock Concert Hall
7:00 p.m.

PROGRAM

New Orleans (1962)

Eugene Bozza
(1905 – 1991)

The Holy Well (2010)

Peter Graham
(b. 1958)

Child's Play (2007)

Barbara York
(1949 – 2020)

I. Quarter-Note Equals 132

II. Dolce. Espressivo e rubato

III. Quarter-Note Equals 132

Intermission

Prelude (2007)

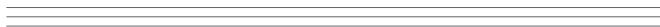
Ito Yasuhide
(b. 1960)

Fantasy Variations (2004)

Ito Yasuhide

Green Hill (2011)

Bert Appermont
(b.1973)



PROGRAM NOTES

Sonata for Euphonium and Piano, "Child's Play"

This piece was written for the very youngest of musicians - one so young that he has not yet chosen his own instrument. Steffan Michel Thurman was born in 2007, the product of a great love between two fine and gifted musicians, a French-Canadian mother and an African American father.

In the first movement you will hear a blending of this heritage of musical styles and cultures. It is finally time for his birth, and everyone is rushing around, trying to get to the hospital. His mother is shouting, "Now! Now! It's time to go now!" and her excitement is mirrored in a musical style reminiscent of French-Canadian folk songs. (There is a little "musical joke" inserted here, but only those familiar with a certain French Canadian folk song will be able to discern it.) As they prepare to rush out of the house, his father has a few more personal and probably masculine moments in the process. This is finally happening after all these months of preparation and he, like most expectant fathers, is finally faced with the reality of parenthood.

If you notice a similarity between the next thematic material and the folk song, "Oh had I wings like Nora's dove, I'd fly away to the one I love", then you will not be totally mistaken. What expectant father has not felt both passionate love and also the immediate desire to run away at the same time? He later has an even more serious moment when he thinks about the hardship of life in general and of the world into which he is bringing his new son. Fortunately, the urgency of the moment far outweighs any time for contemplation and they proceed on their hasty journey to the maternity ward without further distractions.

The second movement is a depiction of the quiet, wonder-filled and truly awe inspiring moment of holding a new-born infant in one's arms for the first time.

In the third movement, we finally see Steffan, his presence and his personality really take over for the first time. The movement is somewhat jazzy and even unexpected, filled with multiple time signatures, rhythmic thrust, laughter and even some flirtatiousness. No matter how pleasant the more tranquil and affectionate nature of the middle section might be, it cannot last too long before the twinkle in the eye and the energetic momentum returns.

The subtitle "Child's Play" is a joke in itself, because anyone who thinks that having a child, raising one, being one or even playing music about one is as easy as we might expect, is invariably in for some surprises.

Many thanks to Demondrae Thurman and his family for sharing their inspiration, their warmth and the joy and intimacy of their life with me in the writing of this piece.

Barbara York, 2007

PROGRAM

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University of Louisville

presents

Henry Davidson

Junior Recital
Classical Guitar



Monday March 7, 2022
Comstock Concert Hall
7:00 p.m.

PROGRAM

Lute Suite No. 3 in A minor, BWV 995

J.S. Bach
(1685-1750)

Prelude
Allemande
Courante
Sarabande
Gavotte I & II
Gigue

Kinkachoo, I Love You

Phillip Houghton
(1954-2017)

God of the Northern Forest

Phillip Houghton

Libra Sonatine

Roland Dyens
(1955-2016)

India
Largo
Fuoco

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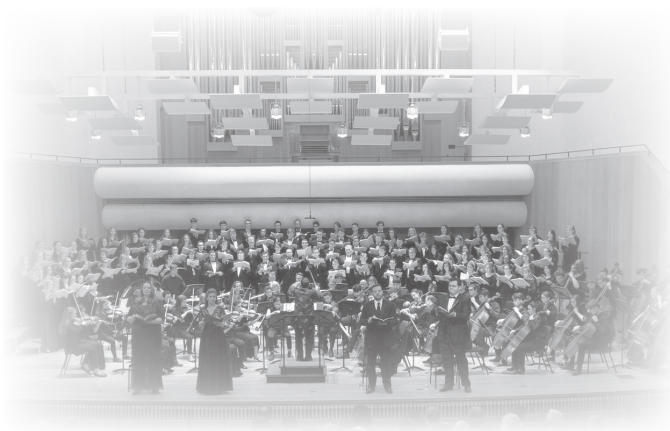
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Summer Sneed Graduate Conducting Recital



*This recital is presented in partial fulfillment
of the Master of Music degree*



Tuesday, March 8, 2022
Comstock Concert Hall
7:00 p.m.

PROGRAM

Canzon Noni Toni a. 12 from *Sacre Symphonie* (1597/1961)

Giovanni Gabrieli (1557-1612)
Ed. Frederick Fennell (1914-2004)

Gabe Edwards, Nick Felty, David Deacon, Joe Leites, William Joiner, and Anetta Kendall, *trumpets*
Megan Collins, Michael Coleman, and Ben Taylor, *horns*
Nicholas Beeny and Adam Wilson, *trombones*
Alex Castillo, *euphonium*

An American Tapestry (2003)

Daniel Kallman (b. 1956)

Cameron Bilek, *flute*
Stephanie Hile, *oboe*
Elise Piecuch, *clarinet*
Chandler Craine, *bass clarinet*
Tarrylton Dunn, *alto saxophone*
Kaitlyn Purcell, *tenor saxophone*
Gabe Edwards, *trumpet*
Michael Coleman and Megan Collins, *horns*
Nicholas Beeny, *trombone*
Kenny Conrow, *tuba*

Divertimento for Brass and Percussion (1958)

Karel Husa (1921-2016)

Overture
Scherzo
Song
Slovak Dance

Gabe Edwards, David Deacon, and Joe Leites, *trumpets*
Megan Collins, Michael Coleman, Ben Taylor, and Christopher Woosley, *horns*
Nicholas Beeny and Dane Howell, *trombones*
Alex Castillo, *euphonium*
Kenny Conrow, *tuba*
Paul Pfeifer and Alex Prichett, *percussion*



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PROGRAM

Gabrieli (1557-1612) – Canzon Noni Toni a. 12 (1597)

Canzon Noni Toni a. 12, was originally written for twelve instruments of the time period, most likely including shawms, recorders, sackbuts, and cornettos. The piece was orchestrated (antiphonally) in three choirs to showcase the outstanding acoustics in San Marco Basilica in Venice, Italy. This work is a selection from the *Sacre Symphonia* Ch. 183 and is on the ninth tone – *noni toni*.

This edition by Frederick Fennell features modern day brass instruments. Each choir features two trumpets, horn, and trombone/euphonium. The canzona rhythm – long-short-short – and imitation are prominently used throughout the work. Each individual choir has equal forces, and have their own soli features, but the true impact of the piece is achieved when all choirs play together.

Daniel Kallman (b. 1956) – An American Tapestry (2003)

Daniel Kallman is an American composer with a wide variety of works for orchestra, winds, chorus, chamber ensemble, and young musicians. He has contributed to the AIDS Quilt Songbook, which was created as a musical response to the HIV virus, with his composition *When I am Dead, My Dearest*. He has also written for theater, dance, radio, worship, the International Special Olympics, and the Pax Christi Award Ceremony.

An American Tapestry is a setting of three American folk songs: *The Girl I Left Behind Me*, *He's Gone Away*, and *Ol' Dan Tucker*. This piece is part of the Windependence series overseen by Craig Kirchhoff. The clarinet introduces the first main melody from *The Girl I Left Behind Me*, which is then taken over by flute. The melody is exchanged between the flute and clarinet, later the oboe and trumpet join in. After the tenor saxophone's solo, the theme from *He's Gone* enters, but the melody is not fully played until the clarinet solo. This is where the ensemble crescendos to a *tutti forte*, creating one of the climaxes of the piece. Shortly after, the brass enter abruptly with the characteristic theme from *Ol' Dan Tucker*. From here, themes from *He's Gone* and *Ol' Dan Tucker* are played back and forth until the sudden tempo change at the end led by flute and alto saxophone. This energetic tempo at the end creates the final climax of the piece ending with a *tutti G* major chord.

Karel Husa (1921-2016) – Divertimento for Brass and Percussion (1958)

The *Divertimento for Brass and Percussion* is based on Czech folk melodies from Husa's childhood, previously used in four of his *Eight Czech Duets* for piano and one of the *Twelve Moravian Songs*. The listener will hear contemporary harmonies using polychords and Czech dance rhythms, utilized by a wide variety of tone colors in the brass and percussion. The *Divertimento* is written to be accessible for numerous levels of musicians. There have been multiple arrangements of this piece, some written by Husa. These arrangements include a version for brass quintet, brass quintet and percussion, wind ensemble, and separate trios for flute, clarinet, and piano.

Overture, the opening movement, is described by Husa as a farmer's dance, which should not be played overly majestic. This movement is in AABA' form. The initial melody is iterated twice at the beginning, a new melody enters, then the initial melody is played again in part. The second movement, *Scherzo*, begins with a *tutti* polychord on beat two, followed by running eighth notes before the solo trombone enters. The *Scherzo's* beginning and final energetic rhythmic sections are based *Oj kdyby ne sařáre*, a humorous folksong which translates to "Oh, if the farmer had no daughter, the boys wouldn't go into his yard. If the gates were made of iron from Styr, they wouldn't keep me out of the master's yard." The irony being, the farmhands are only there to see the farmer's daughter. This folk song was also used in Husa's *Twelve Moravian Songs* no. 7. The third movement, *Song*, brings drastic change from the previous movement. *Song* features the glockenspiel's unifying rhythmic motive throughout and gives the brass transparency which allows the solo horn's melody to be played over their sustained tones. *Slovak Dance*, final movement, is a set of variations based on the melody *Vrtena* which is traditionally played for group dances. The first solo melody is introduced by the tuba, and the following variations are then passed throughout the ensemble. The continuous *accelerando*, increase in texture, and rhythmic complexity builds tension that leads to the climactic end of the piece.

PROGRAM

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University of Louisville Brass Honors Recital



Wednesday, March 9, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Triumph of the Demon Gods (1981)

John Stevens (b. 1951)

Ben Bunting, *tuba*

Concertino Basso

Richard Lieb (b. 1930)

Nicholas Izor, *bass trombone*
Jessica Dorman, *piano*

Call and Response

Randall Faust (b. 1947)

Michael Coleman, *horn*

Three Lyric Pieces, op. 4 (2012)

Michael Kibbe (b. 1945)

Andante
Allegro
Andante

Wesley Vaughn, *tuba*

Orpheus (Madrigal for 5-part Brass Choir)

Walter S. Hartley (1927-2016)

Silver Nickel Brass
Josh James and Julia Clements, *trumpets*
Michael Coleman, *horn*
Sean Small, *trombone*
Nathan Jackson, *tuba*

Concertino

Ferdinand David (1810-1873)

Logan Myers, *tenor trombone*
Jessica Dorman, *piano*

Second Suite in F

Gustav Holst (1874-1934)

March
Song Without Words

arr. Mike Forbes

Thomas Farless, Jonathan Woods, and Noah Griffith, *euphoniums*
Nathan Jackson, Ben Bunting, and Matthew D'Andria, *tubas*

Concerto

Nino Rota (1911 – 1979)

I. Allegro giusto
III. Allegro Moderato

Hunter Snow, *tenor trombone*
Jessica Dorman, *piano*

PROGRAM

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Concertino Basso

Richard Lieb
(b. 1930)

Nick Izor, bass trombone
Jessica Dorman, piano

Concert Piece No. 5

Vladislav Blazevich
(1881-1942)

Dane Howell, trombone
Jessica Dorman, piano

Concerto for Bass Trombone
I. Allegro

Robert Spillman
(b. 1936)

Cody Coleman, bass trombone
Jessica Dorman, piano

Concerto for Trombone
II. Quasi una Leggenda: Andante grave

Laing Gröndahl
(1886-1960)

Ian Dutkiewicz, trombone
Jessica Dorman, piano

A Walk in the Woods

Jiro Censhu
(b. 1934)

Jonathan Woods, euphonium
Jessica Dorman, piano

Desmond Anderson Graduate Conducting Recital

Student of Dr. Frederick Speck



*This recital is presented in partial fulfillment
of the Master of Music degree*



Thursday, March 10, 2022
Comstock Concert Hall
7:00 p.m.

PROGRAM

Sleigh Waltz No. 1 (1998)

Frank Johnson/arr. Desmond Anderson
(1792-1844)/(b.1993)

Cameron Bilek, *flute*
Austin Glover & Ashtyn Jones, *clarinet*
Kaitlyn Purcell, *alto sax*
William Joiner, Mayur Gurukaal, & Ethan Scott, *trumpet*
Korey Garcia & Christopher Woosley, *horn*
Logan Meyers & Vincent Simon, *trombone*
Shawntrice Radford, *tuba*

In the Land O' Cotton (1927)

Florence B. Price/arr. Desmond Anderson
(1887-1995)/(b. 1993)

Cameron Bilek & Trent Ripberger, *flute*
Stephanie Hile, *oboe*
Austin Glover, Ashtyn Jones, & Rachel Wilson, *clarinet*
Gage Higdon, *bass clarinet*
Zachary Lynn, *bassoon*
Nick Martin, *alto sax*
Kaitlyn Purcell, *tenor sax*

Fanfare to the School Volunteers for Boston (1986)

T. J. Anderson
(b. 1928)

William Joiner, Mayur Gurukaal, & Ethan Scott, *trumpet*
Korey Garcia, Christopher Woosley, Allison Swarens, & Benjamin Taylor, *horn*
Vincent Simon, Logan Meyers, & Sean Small, *trombone*
Shawntrice Radford, *tuba*
Thaddaeus Harris, *tenor drum*

PROGRAM

Pavane for 10 winds (2021)

Katahji Copley
(b. 1998)

Cameron Bilek, *flute*
Austin Glover, *clarinet*
Gage Higdon, *bass clarinet*
Brayden Colbert, *soprano sax*
Nick Martin, *alto sax*
Kaitlyn Purcell, *tenor sax*
Tarrylton Dunn, *bari sax*
Christopher Woosley, *horn*
William Joiner, *trumpet*
Sean Small, *trombone*

Treemonisha Overture (1972) (Rev. 2005)

Scott Joplin/T.J. Anderson
(1868-1917)/(b. 1928)

Performance materials courtesy of American Composers Alliance

Cameron Bilek, *flute*
Stephanie Hile, *oboe*
Austin Glover, *clarinet*
Zachary Lynn, *bassoon*
Korey Garcia, *horn*
William Joiner, *trumpet*
Logan Meyers, *trombone*
Shawntrice Radford, *tuba*
Garrett Bunn, *drumset*

PROGRAM NOTES

Sleigh Waltz No. 1 (1998)

**Frank Johnson/arr. Desmond Anderson
(1792-1844)/(b. 1993)**

Francis (Frank) Johnson is best known as a composer, musician, and bandleader. Little to no information is known of Johnson's early life. There is some debate over whether he was born in Philadelphia, where he achieved much fame and success, or from Martinique in the West Indies and later migrated to Pennsylvania. Johnson was the first African American composer to publish music in the United States. Throughout his life, Johnson published over 200 works.

In the fall of 1837, Johnson departed with his band from Philadelphia on tour to London. Evidence would suggest that Johnson and his band were the first groups of American musicians to complete such an endeavor. While abroad, Johnson performed in Windsor for Queen Victoria. It is said that she was so appreciative of Johnson's performance that she bestowed upon him a silver bugle. Johnson named Capt. Joseph G. Anderson as his successor April 4, 1844. He died a week later. The silver bugle given to him by the Queen laid on his casket during his funeral procession.

Sleigh Waltz No. 1 comes from a collection of five waltzes written by Johnson. This set of Sleigh Waltzes appears in the book *Band Music from Benjamin Grierson Collection*. In the Grierson collection, the instrumentation is E-flat clarinet, two B-flat clarinets, D-flat piccolo, B-flat bugle, E-flat Trumpet, two A-flat cornets, two E-flat alto horns, trombone, and two tubas. The arrangement you will hear today has been reorchestrated to fit a more modern set of instruments.

In the Land O' Cotton

**Florence B. Price/arr. Desmond Anderson
(1887-1995)/(b. 1993)**

Florence B. (Smith) Price was born in Little Rock, Arkansas. She was named after her grandmother Florence Irene Gulliver Smith. Her father was a dentist and her mother a pianist. With a lack of hotels that would accept black people in Little Rock, famous black travelers would frequently stay at the Smith household. One of the most notable of these visitors was Frederick Douglass when Price was two years old.

Price graduated high school at age 14 and went on to study at the New England Conservatory in Boston, earning degrees in both Piano and Organ Performance. In 1933 she became the first black female composer to have a symphony performed by a major American orchestra.

PROGRAM NOTES

In the Land O' Cotton was initially published as a piano suite in 1927. Price received second place in the Holstein competition for the suite in 1926. This arrangement features three of the four original movements for woodwind ensemble; "At the Cotton Gin," which has been transposed up a step from the original key of A-flat major to B-flat major, "Dreaming," and "Song without Words."

Fanfare to the School Volunteers for Boston

T. J. Anderson
(b. 1928)

T.J. Anderson was born in Coatesville, Pennsylvania. He is considered a leading composer of his generation and champions African American classical music. Anderson holds degrees from West Virginia State University and Penn State University and earned a Ph.D. in composition from the University of Iowa. He served as Chairman of the Department of Music at Tufts University for eight years. His mentors include composers Hale Smith and Ulysses Kay.

Fanfare to the School Volunteers was a commissioned work by the American Wind Symphony and features four horns, three trumpets, three trombones, tuba, and tenor drum. In May of 1996 in Boston, MA, City Hall Plaza, the fanfare was premiered by New England Conservatory students, with Dr. Anderson conducting.

Pavane

Katahj Copley
(b. 1998)

Katahj Copley is an up-and-coming composer from Georgia. He earned his bachelor's degree in Music Education and Composition from the University of West Georgia. His first work, *Spectra*, premiered in 2017 by the University of Georgia Saxophone Ensemble. Since then, Copley has written over 100 works for band, chamber ensembles, and orchestras. His works have been performed by universities and professional ensembles, including the 1st Infantry Brass Choir, Rhode Island Recording Ensemble, Axos Saxophone Quartet, the Admiral Launch Duo, and the University of South Carolina Symphonic Winds.

The composer himself describes the work as follows: "When writing the PAVANE I wanted to take an old style of writing and dance and add my own colors. The piece is centered on themes and harmonies that are both lovely and dissonant; the colors of the piece display warmth and vivid hues. With the guidelines of a basic pavane (duple meter dance) I wanted to add a unique twist to an old composition style: a unique instrumentation. With this unique instrumentation – which includes a full saxophone quartet – this piece is a gateway to chamber music for instruments and colors that aren't so usual. This piece is an ode to composition styles from the past and the colors and instruments of the present."

PROGRAM NOTES

***Treemonisha*: Overture**

**Scott Joplin/orch. T.J. Anderson
(1868-1917)/(b. 1928)**

Scott Joplin was born around 1868 to Giles (a laborer and formerly enslaved person) and Florence (a house cleaner) Joplin in northeastern Texas. He learned to play piano from his mother's employer. In 1901 Joplin moved to St. Louis with his wife, Belle. However, after the loss of their infant daughter, the marriage ended. He would later marry Freddie Alexander, but while in Sedalia, Missouri, she caught pneumonia and died only ten weeks into their marriage. He moved to New York City in 1907. Joplin died in 1917 in Ward Island Asylum after battling an illness. He is buried in New York City in Saint Michael's Cemetery.

The average person knows the name Scott Joplin synonymously with ragtime. However, Joplin's compositional techniques stretch far beyond only ragtime to include marches, waltzes, operas, and a symphony, to name just a few. *Treemonisha* is one of at least two operas written by Joplin. Joplin published it in 1911 after the work was rejected by Irving Berlin at Snyder/Seminary the year prior. After he sent a copy of the opera to its editor, his opera was praised in the *American Musician and Art Journal* as "the most American opera ever composed." Unfortunately, but not through a lack of trying, Joplin never lived to see the opera in its entirety performed on stage. *Treemonisha*, orchestrated by T.J. Anderson, finally premiered in 1972 in association with Moorehouse College by the Atlanta Symphony, under the direction of Robert Shaw.

PROGRAM

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PROGRAM

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Chamber Music Society
of Louisville



U^{OF}L SCHOOL OF
MUSIC

The Twenty-Fifth Annual
**Macauley
Chamber Music
Competition**

Adam McCord, *Competition Director*



Saturday, March 19, 2022
Comstock Concert Hall
11:00 a.m. – 3:00 p.m.

PROGRAM

High School Division

HS #1 – 11:20 am

Arabesque No. 2 in G major

Claude Debussy
(1862-1918)

Pastorale for Wind Quintet

Amy Beach
(1867-1944)

YPAS Winds

Reice Hudson, flute
Emily Maxey, oboe
Adam Kolars, clarinet
Gunnar Brown, bassoon
Keegan Coomer, French horn
Coach: Jason Gregory

HS #2 – 11:40 am

String Quartet No. 2 in A minor, Op. 14
I. Adagio; Allegro Vivace

Felix Mendelssohn
(1809-1847)

String Quartet No. 21 in D major, K. 575
I. Allegretto

Wolfgang Amadeus Mozart
(1756-1791)

Woodford Quartet

Willa Michel, violin
Anamei Walli, violin
Maia Smith, viola
Joseph Carey, cello
Coach: Mary Henton

College Division

C #1 – 1:00 pm

String Quartet No. 1 in E-flat major, Op. 12
I. Adagio non troppo – Allegro non tardante

Felix Mendelssohn
(1809-1847)

Five Folksongs in Counterpoint
III. Andante Cantabile

Florence Price
(1887-1953)

University of Louisville Graduate String Quartet

Taylor Wallace, violin
Angkun Uabmrungjit, violin
Elizabeth Knutowski, viola
Tim Sutton, cello
Coach: Geoffrey Herd

PROGRAM

C #2 – 1:20 pm

Italian Concerto, BWV 971
III. Presto

Johann Sebastian Bach/arr. Katsuki Tochio
(1685-1750)

Andante et Scherzo

Eugène Bozza
(1905-1991)

Comapudu Quartet

Brayden Colbert, soprano saxophone
Nick Martin, alto saxophone
Kaitlyn Purcell, tenor saxophone
Tarrylton Dunn, baritone saxophone
Coach: Adam McCord

C #3 – 1:40 pm

Brass Quintet No. 1, Op. 5
II. Adagio non troppo lento (Gb major) –
Allegro Vivace – Tempo I. Adagio

Victor Ewald
(1860-1935)

Quintet

Michael Kamen
(1948-2003)

Quintetssential Brass

Madison Glafenhein, trumpet
Ethan Ferguson, trumpet
Amy Schack, French horn
Casey Trowel, trombone
Christopher Gray, tuba
Coach: Briana Childers

C #4 – 2:00 pm

String Quartet Op. 76, No. 1
II. Adagio Sustainuto

Joseph Haydn
(1732-1809)

String Quartet Op. 51, No. 1
IV. Allegro

Johannes Brahms
(1833-1897)

Lírios Quartet

Shin Lan, violin
Yuri Santos, violin
Wen-Yu Chen, viola
Nathan Matsubara, cello
Coach: Austin Hartman

PROGRAM

C #5 – 2:20pm
Deep River

David Uber
(1921-2007)

Prelude in G minor

Sergei Rachmaninoff
(1873-1943)

Gray Quartet
Ellen Lee, euphonium
Justin Dickerson, euphonium
Dalton Horne, tuba
Connor Moore, tuba
Coach: Matthew Hightower

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University of Louisville Faculty Chamber Jazz



Monday, March 21, 2022
Bird Hall
7:00 p.m.

PROGRAM

I'll Remember April	Gene de Paul (1919 – 1988)
If I Should Lose You	Ralph Rainger (1901 – 1942)
A Beautiful Friendship	Donald Kahn (1918 – 2008)
Back to Basics	Gabe Evens (b. 1972)
Birth	Gabe Evens
I Lost my Heart in El Segundo	Gabe Evens

FACULTY CHAMBER JAZZ

Reese Land, *Trumpet*
Ansyn Banks, *Trumpet*
Brooke Ten Naple, *Horn*
Brett Shuster, *Trombone*
Clint McCanless, *Tuba*
Gabe Evens, *Piano*
Chris Fitzgerald, *Bass*

The Faculty Chamber Jazz series, created and hosted by Gabe Evens and Chris Fitzgerald in 2018, is devoted to collaborative cross genre performances involving arrangements created for both jazz and classical faculty members to perform together in a middle ground between their respective skill sets.

The intent of the series is to promote the idea that music is simply music regardless of genre classification, to break down artificial barriers between classical and jazz faculty at UofL and beyond, and to reinforce the notion that the purpose of ensemble music is to make a collaborative joyful noise regardless of genre or style.

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Convocation
Thursday, March 24, 2022
Comstock Concert Hall
3:00 p.m.

Impromptu in G-flat Major, D. 899, No. 3

Franz Schubert
(1787-1828)

Sarah Martel, piano

On Your Own Now

Steven Verhelst
(b. 1981)

Carter Cantrell, bass trombone

Tango Etude No. 4

Astor Piazzolla
(1921-1972)

Madison Wallace, saxophone



University of Louisville Student Composers and New Music Ensemble

Frederick Speck, Director



Thursday, March 24, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Twisted Pipa and Twisted Jam from Twist (2014) Vivian Fung (b. 1975)

Jennifer Terrell, *Violin*
Jakob Giles, *Guitar*

Variations (1979) Joël Bons (b. 1952)

Ascher Taylor-Schroeder, Maxwell Greenwald
and Joseph Piellucci, *Guitars*

Figment VI (2011) Elliott Carter (1908-2012)
Stephanie Hile, *Oboe*

Initiative for Piano Trio (2021) Joshua B. Lowery (b. 1997)

I. Top Down
II. Lightning in the Distance
III. End of the line

Namfon Tanakom, *Violin*
Brendan Stock, *Cello*
Joshua B. Lowery, *Piano*

Surrendér I (2021) Nathan McAdam (2003)
Stephanie Hile, *Oboe*
Stephanie Lawson, *Vibraphone*
Luke Anderson, *Marimba*

Surrendér II (2021) Nathan McAdam

Rachel Wilson, Ashtyn Jones and Kaitlyn Purcell, *Soprano Clarinets*
Josh Mayfield, *Bass Clarinet*

Surrendér III (2021) Nathan McAdam
Stephanie Lawson, *Marimba*

Surrendér IV (2021) Nathan McAdam
Jackson Stewart, *Organ*

Impromptu No. 1 (1967) Thea Musgrave (b. 1928)
Jasper Kasey, *Flute*
Jackson Brummett, *Oboe*

And What Rough Beast...? (1995) Marc Satterwhite (b. 1954)
Andrew Doub, *Tuba*
Sam Riddick, *Percussion*

PROGRAM NOTES

Twisted Pipa and Twisted Jam

Twisted Pipa alludes to court pipa music with added color from guitar swoops, violin pizzicati, and harmonics. The movement builds to a dramatic dissonant climax before the return of a delicate atmosphere. Twisted Jam is a fun, fast close to the piece, featuring licks for both violin and guitar, solo passages, and percussive hitting that develops to a rowdy, intense close.

Program Note by Vivian Fung

Variations

As an accomplished guitarist as well as a prominent Dutch composer, Joël Bons crafted *Variations* for three guitars to be both intricate and idiomatic. Written for the Amsterdam Guitar Trio, the work unfolds as a conversation of equals, the material in each part reflecting and commenting on the gestures made by colleagues. After a stark and sparse prologue seems to test the sound canvas, the guitarists continue with a tableau that develops from a simple mordent figure. From here, variations take on varied facets of the basic materials both rhythmic and atmospheric. The final variation is a reprise based on the gentle, flickering mordent figure heard early in the work.

Bons was the 2019 Grawemeyer Award recipient for *Nomaden*, a work for solo cello and a “multicultural” ensemble that includes Western classical instruments along with Chinese, Japanese, Indian, Turkish, Armenian, Persian and Azerbaijani counterparts.

Figment VI

Elliot Carter’s affinity for the oboe has been revealed through a number of works including, *Oboe Concerto* (1987), *Inner Song* for solo oboe (1991/92), *Oboe Quartet* (2001) for oboe, violin, viola and violoncello, *HBHH – Happy Birthday Heinz Holliger* (2007) and *Figment VI* (2011). Regarding *Figment VI*, the composer expressed that it “was written for Heinz Holliger’s brilliant command of his instrument” and as an expression of “gratitude for his performances.”

Initiative

Initiative is an exploration of characters, of multiple worlds before they collide. As one makes their way through this journey to find these beings, one must remember the idea and trust the guide. The first movement, titled *Top Down*, takes us to the spark that started it all. In the ethereal of nothingness, the ideas take shape and formless becomes form. This character resists our initial call; nevertheless, we can trust them. Towards the end of this first episode, we hear our guide calling to us.

The third movement, *Lightning in the Distance*, brings another world to us. We cannot understand it, but we desperately call for it. This character grows before our eyes and becomes what we cannot. The fourth movement is of steady turmoil. We hear the slipping and sliding of the world around the character, but they remain steadfast to the end of the line.

Our guide meets at the end as we have traversed the worlds, met our heroes, and are ready for battle. We can only hope they are more than the sum of their parts.

Program Note by Joshua B. Lowery

PROGRAM NOTES

Impromptu No. 1

As the title implies it is a short light-hearted work. It is based on a short distinctive phrase heard at the outset. This returns many times at different pitches and always with a different continuation.

Program Note by Thea Musgrave

And what Rough Beast...?

I had for some years been discussing with tubist Gene Pokorny the possibility of writing a piece for him, but somehow it never quite seemed to happen. Then, in the summer of 1995, towards the end of a wonderful five-week residency at the MacDowell Colony in New Hampshire, I found myself with time on my hands as I had finished all the projects I had gone there to work on. I had recently taken a new position at the University of Louisville, where the tuba teacher, John Jones, and I had also spoken about the possibility of writing a tuba piece. Accordingly, it seemed like a good time to-finally-turn out a work for tuba. Somehow writing for unaccompanied tuba or tuba and piano didn't appeal to me, but percussion, which can match the tuba for volume at both the soft and loud ends of the dynamic spectrum, and which also provides a huge range of tone colors, seemed like a natural partner.

The title of this composition, *And What Rough Beast ...?*, is, of course, taken from the final two lines of William Butler Yeats' great-and-terrifying-apocalyptic poem, "*The Second Coming*:" And what rough beast, its hour come round at last, Slouches towards Bethlehem to be born?

How I came to use this passage as a source for a title is perhaps worth recounting. I usually have the title for a piece before I begin to write it, and for several years I have rarely used "generic" titles like Sonata or Quartet. Accordingly, when I resolved to write a piece for tuba and percussion, I needed a good title. It happened that composer Barbara Kolb was also in residence that summer at the MacDowell Colony, and we played a game or two of Scrabble almost every night after dinner. One night she put down the uncommon word "gyre," and I began quoting the opening lines of "*The Second Coming*:"

Turning and turning in the widening gyre

The falcon cannot hear the falconer;

Things fall apart; the center cannot hold;

I then thought of the poem's famous conclusion and had my title.

Musically, the piece is constructed more-or-less as a rondo, with sly, insinuating music alternating with music that is bolder and more assertive. Gradually, as the beast (which is to say, the Antichrist) gains confidence, the bolder music wins out, and even the earlier, more subtle music is completely transformed as the piece reaches its final climax.

And What Rough Beast ...? is recorded on Gene Pokorny's CD, *Big Boy*, Summit Records DCD 283. He is joined by percussionist Ted Atkatz. Their live performances on the Chicago Chamber Musicians subscription series in 1999 received a glowing review in the Chicago Tribune. Among other comments, reviewer Dan Tucker said that the work "defies summing up except by a single key phrase: It works." and "The tuba's groans and grunts grow louder and more threatening the pulse grows faster and more complex, until the piece ends in a howling, jangling brawl of bells and thunder. 'Exciting' is putting it mildly."

Program Note by Marc Satterwhite

PROGRAM

GREETINGS FROM THE DEAN



It's an exciting time to be a part of the School of Music at the University of Louisville! Situated in the heart of a culturally vibrant community, our School of Music has both a rich history and a bright future, and its impact extends around the world. Established in 1932 and accredited by the National Association of Schools of Music since 1936, we pride ourselves on our student-centered tradition of musical excellence. As dean, I am thrilled to join with world-class faculty and dedicated staff to ensure that our students receive an educational experience of the highest quality.

Prospective students seeking to earn a music degree will find that we offer a variety of opportunities for both individual and collaborative growth and creativity. Our expansive music facilities are abuzz with activity year-round, and feature performances by students, our ensembles, our faculty, and guest artists from around the world. We also have a long tradition of hosting summer music camps and other programs to suit a variety of interests. Our School boasts many marks of distinction, including our well-resourced music library and our internationally-acclaimed vocal and instrumental ensembles, such as the Cardinal Singers, the UofL Wind Ensemble, and the UofL Symphony Orchestra. Our School is further distinguished by the Grawemeyer Award for Music Composition, a decades-long association with the Jamey Aebersold Summer Jazz Workshops, our Jazz and New Music Festivals, and the Louisville Chamber Music Society. Our faculty and students study, research, perform, and serve well beyond the Louisville city limits, at points ranging from Carnegie Hall, to Costa Rica, Ecuador, South Korea, Thailand, Vienna, and Denmark.

Alongside our undergraduate and graduate degrees in performance and education, students can explore culturally-diverse course offerings and innovative programs, such as a new bachelor's degree in music and new media, as well as undergraduate and graduate degrees in music therapy. Additionally, students with dual interests might consider one of our combination degrees, which link, for example, the study of music therapy with jazz, or the study of music education with jazz.

Parents can rest assured that the UofL School of Music is a place where students are both challenged and supported. Music majors typically spend many hours practicing, performing, and studying, as they develop the disciplined work ethic necessary for success in the professional world. Our peer mentors, tutors, and the Student Care Team are just a few of the resources in place to ensure that students retain a healthy balance as they navigate the many choices that campus life affords.

Our School of Music is a great place to learn, a great place to teach, and also a great place to invest. Throughout our building, you'll find the names of alumni, friends, and well-wishers whose many forms of generosity have supported scholarships for our students, the maintenance and beautification of our facilities, and our many programs. Those investments continue to yield wonderful returns that bode well for our community and beyond.

Teresa Reed
Dean, School of Music
University of Louisville

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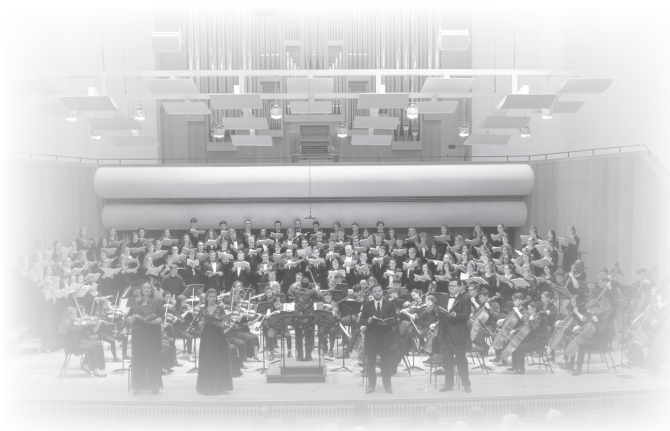
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University of Louisville

proudly presents

Music eX

with Guest Artist

Dror Biran, *piano*

and Faculty Members

Paul York, *cello*

Geoffrey Herd, *violin*



Friday, March 25, 2022

Comstock Concert Hall

8:00 p.m.

PROGRAM

Three Nocturnes for Piano Trio

Ernest Bloch
(1880-1959)

I. Andante

II. Andante quieto

III. Tempestoso

Piano Trio in A Minor, Op. 50

Pyotr Ilyich Tchaikovsky
(1840-1893)

1. Pezzo elegiaco. Moderato assai

2a. Tema con variazioni. Andante con moto

2b. Variazione finale e coda. Allegro risoluto e con fuoco–Andante con moto

Upcoming Music eX concert:

May 1, 3pm, Comstock Hall

Join us for the Season Finale!

**Guest Artist, Jinjoo Cho, violin, with Geoffrey Herd, violin, Paul York, cello,
and Anna Petrova, piano**

ARTIST BIOGRAPHIES

Dror Biran

Winner of top prizes at the M.K iurlionis International Piano Competition, the Cleveland International Piano among others, Israeli-American Pianist Dror Biran has been described by The Cleveland Plain Dealer as “his fortissimos crashed and roared, but next to them came pianissimos that whispered seductively...he has technique to burn and uses it effectively.” Biran's superb tonal control combined with interesting phrasing and voicing has won him consistent critical acclaim and enthusiastic audiences.

Biran has performed widely as a soloist with major orchestras including the Lithuanian Philharmonic Orchestra, RTVE Symphony Orchestra of Spain, Johannesburg Philharmonic Orchestra, Louisville Orchestra and the Israel Philharmonic Orchestra. He has played under the batons of Etinger, Rodan, Gueller, Gacia Asensio, Mester, Lane and others. His concert tours have taken him to the United States, Israel and South Africa, South Korea and China along with Eastern and Western Europe.

As an avid chamber musician, Biran has appeared on a regular basis with different music ensembles such as Carmel, Amernet and Aviv String Quartets. He premiered works by Grawemyer and Rome Award winners such as York Höler and Sebastian Currier. His concerts have been broadcasted by WUOL, WCLV, WQXR, The Voice of Music – Israel and Classic FM South Africa, among others. Biran can be heard on the JMC (Jerusalem Music Centre) labels featuring ballades by Brahms and Chopin.

A recipient of multiple scholarships from the America-Israel Cultural Foundation for distinguished musicians, Biran began his piano studies with Ms. Lily Dorfman, and mentored by Arie Vardi, Paul Schenly, Daniel Shapiro and Lee Luvisi. He graduated from Rubin Academy of Music at Tel-Aviv University and the Cleveland Institute of Music where he received his doctorate degree in piano performance.

Biran taught at the University of Louisville, Youngstown State University and Case Western Reserve University. Currently, he serves as an Associate Professor of Piano at the College-Conservatory of Music University of Cincinnati.

ARTIST BIOGRAPHIES

PAUL YORK

Recently hailed by The New York Times for his “warm-toned” performance of Lutosławski’s *Grave (Metamorphoses)*, cellist Paul York is an accomplished soloist, chamber musician, and teacher. He currently serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include performances of Beethoven’s Triple Concerto in Nanjing, China and Ulaanbaatar, Mongolia, and Karel Husa’s *Concerto for Violoncello and Orchestra* at New York’s Carnegie Hall. He has performed Aaron Jay Kernis’ *Colored Field for Cello and Orchestra* with the Louisville Orchestra, and Vivaldi’s *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. Of his performance at Carnegie Hall, New York Concert Review said, “The fiendishly difficult solo part was brilliantly played by cellist Paul York; one had to be in awe of his playing.”

An avid chamber musician, Mr. York is a member of the York-Biran Duo and is a former member of the Louisville String Quartet. He was also a founding member of The Logsdon Chamber Ensemble, a Texas Commission of the Arts Touring ensemble as well as ensemble-in-residence at Hardin-Simmons University. He has performed recitals throughout Japan and has recently performed at the National Concert Hall in Taipei, Taiwan.

As a champion of contemporary music, Mr. York has commissioned works for the cello by such composers as Stefan Freund, David Maslanka, Douglas Knehan, Jeremy Beck, Marc Satterwhite, Steve Rouse, Paul Brink, Rene Orth, and Frederick Speck. He also premiered the work *Ballad –for Solo Cello and Seven Cellos* by Grawemeyer and Pulitzer Prize-winning composer, Aaron Jay Kernis as well as Alfred Bartles’ new orchestration of Bartok’s *First Rhapsody* for cello with the Sewanee Festival Orchestra.

Mr. York has participated in numerous summer festivals. He is currently a member of the cello faculty at the Aria Summer International Academy and has been a member of the artist faculty at the Beyond the Music Festival in Benasque, Spain, the Sewanee Summer Music Festival, Strings in the Mountains, and Accent 09 and 11 at the Cincinnati Conservatory of Music. He has served as principal cello with the Des Moines Metro Opera Orchestra and has held principal cello positions with numerous regional orchestras and has performed with the cello section of the Saint Louis Symphony.

Mr. York received his bachelor’s degree from the University of Southern California and his Master of Music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto and Louis Potter. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky Seminar at the University of Southern California and has received Distinguished Faculty Awards in Teaching and Creative and Research work from the University of Louisville. Mr. York can be heard on the Ablaze, Arizona University Press, Centaur, innova, and CRS labels. His premiere recording of the Husa concerto and can be found on the Ablaze label, and his CD of solo works entitled *Paul York: Soliloquy* and his recording of the Lutosławski Cello Concerto have recently been released to critical acclaim.

ARTIST BIOGRAPHIES

GEOFFREY HERD

Violinist Geoffrey Herd leads a varied and impactful career as a soloist and chamber musician, artistic director, and pedagogue. He has performed throughout the United States, Latin America, and Asia at venues including the Isabel Stewart Gardner Museum of Art in Boston and Carnegie Hall's Weill Recital Hall, as well as at universities and conservatories globally. An avid chamber musician, Dr. Herd has collaborated with prominent musicians including Ettore Causa, Jinjoo Cho, James Dunham, Clive Greensmith, Ani Kavafian, and Laurie Smukler. Dr. Herd has performed concertos with numerous orchestras including the Rochester Philharmonic, the Thailand Philharmonic, the Cayuga Chamber Orchestra, the Ithaca College Symphony, the Amherst Symphony, the Finger Lakes Symphony, the University of Tennessee Symphony Orchestra, and the Longmont Symphony.

Dr. Herd is the founder and director of the Geneva Music Festival, currently celebrating its 12th annual season. Each summer, the festival gathers many of the nation's finest performers within the realms of classical music and jazz for a month-long series of concerts. The festival is recognized as a leader in innovative programming and promotion of diversity and inclusivity in the arts. By celebrating and highlighting the contributions of African-Americans, Women, and Latinx artists to the field of music, the festival has given recognition to composers and musicians who have often been neglected on the concert stage. The festival is regularly supported by the National Endowment for the Arts and other competitive granting agencies.

As a pedagogue, Mr. Herd is on faculty at the University of Louisville School of Music where he has built a thriving studio, attracting students from around the globe. His students frequently participate in prestigious festivals including the Aspen, Brevard, Killington, Sarasota, and Wintergreen festivals, have gone on to graduate school at the Yale School of Music and the Cincinnati Conservatory and are frequent competition winners throughout the country. Mr. Herd has also been on faculty at the Killington and Sewanee Music Festivals, and a guest artist at Encore Chamber Music, Kneisel Hall Chamber Music Festival, and the Thailand International Composition Festival. He is co-director of the Knoxville Suzuki Academy and President of the Tennessee Chapter of the American String Teacher Association. Mr. Herd studied at the Shepherd School of Music at Rice University, the Yale School of Music and the Cleveland Institute of Music with Ani Kavafian, Paul Kantor, William Preucil and David Updegraff. He plays on the "Berkic-Pennington" Carlo Bergonzi made in Cremona in 1737.

PROGRAM

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PROGRAM

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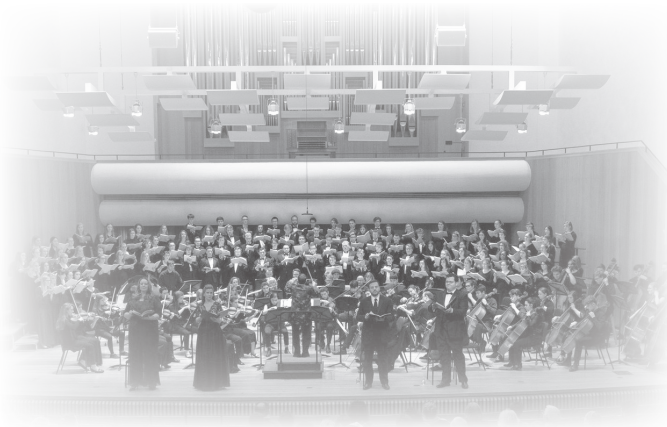
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Your support of the School of Music helps keep the university affordable for our students and provides them with opportunities for learning and discovery. Your support helps provide the flexibility to meet emerging needs and challenges that cannot be funded by state and tuition support alone. Your gift changes lives.

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University of Louisville Honors Symphonic Band

Jason Cumberledge, Conductor

University of Louisville Honors Wind Ensemble

Frederick Speck, Conductor



Saturday, March 26, 2022
Comstock Concert Hall
7:30 p.m.

PROGRAM

University of Louisville
Honors Symphonic Band
Jason Cumberledge, *Conductor*

Springtime Ride (2017)

Erika Svanoe
(b. 1976)

Our Cast Aways (2018)

Julie Giroux
(b. 1961)

Viper (2007)

George Farmer
(1944 - 2010)

University of Louisville
Honors Wind Ensemble
Frederick Speck, *Conductor*

Light Wheel (2021)

Steve Rouse
(b. 1953)

World Premiere

Pageant (1953)

Vincent Persichetti
(1915 - 1987)

ABOUT THE PERFORMERS

FREDERICK SPECK

Frederick Speck, Director of Bands and Professor of Music at the University of Louisville, directs the Wind Symphony and New Music Ensemble, teaches graduate conducting and serves as Chair for the Department of Performance Studies. In addition, he is the artistic director and conductor of Chamber Winds Louisville and the Louisville Concert Band. Under his leadership, ensembles have performed at KMEA Conferences, CBDNA Southern Division Conferences, the MENC National Conference, the CBDNA National Conference, the Midwest Clinic, the Jungfrau Music Festival in Interlaken, Switzerland, the World Association of Symphonic Bands and Ensembles Conferences in Killarney, Ireland and San Jose, California and the American Bandmasters Association Convention.

Also a composer, the New York Times cited his work as, “vivid, driven music.” His music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony, the Senzoku Gakuen Wind Ensemble, Mushashino Academia Musicae Wind Ensemble, Speculum Musicae, and recorded by such artists as Richard Stoltzman, Paul York, Brett Shuster, Michael Tunnell, and the Washington Winds. Twice the recipient of the University of Louisville President’s Award for Outstanding Scholarship, Research and Creativity, his work has also been recognized through fellowships and commissions from the Barlow Endowment, the National Endowment for the Arts, the Pennsylvania Council for the Arts, and the Indiana Arts Commission.

He is an elected member of the American Bandmasters Association and current President of the College Band Directors National Association Southern Division. Speck earned the B.M. and M.M. from Bowling Green State University and the D.M.A. from the University of Maryland.

JASON CUMBERLEDGE

Jason Cumberledge is Assistant Director of Bands at the University of Louisville where he assists with the direction of the Cardinal Marching Band, conducts the University Community Band, Concert Band, and teaches courses in music education, including marching band techniques, conducting, and wind band pedagogy. Prior to his arrival in Louisville, he served on the band faculty at the University of Central Florida where his responsibilities included directing the 300-member UCF Marching Knights. Dr. Cumberledge also served as a graduate teaching assistant at Florida State University, where he worked with the university’s athletic and concert bands, including the Marching Chiefs, Symphonic Band, and Seminole Sound, and taught courses in instrumental music education. He taught for nine years in Worcester County Public Schools, MD. In addition to these posts, he served as director of the Kittanning Fireman’s Band, leading them to a

ABOUT THE PERFORMERS

Pennsylvania state senior marching band championship in 2002.

Originally from Ford City, PA, near Pittsburgh, Dr. Cumberledge holds a B.S. in Music Education from Indiana University of Pennsylvania, and an MME and PhD in Music Education and Instrumental Conducting from Florida State University. His conducting teachers include Richard Clary, Patrick Dunnigan, André Thomas, and Jack Stamp.

Dr. Cumberledge is active as a guest conductor, adjudicator, band clinician, drill writer, and music arranger. His arrangements and transcriptions have been performed at the middle school, high school, and collegiate levels. He currently serves as coordinator for KMEA State Solo and Ensemble Festival and assistant coordinator for the Kentucky Intercollegiate Band. He has presented research at national, state, and regional conferences, including the NAFME Biennial National Conference, CBDNA National Conference, CBDNA Athletic Band Symposium, and Desert Skies Symposium on Research in Music Education. His published articles have appeared in the Journal of Band Research, Update: Applications of Research in Music Education, Research Perspectives in Music Education, Bluegrass Music News, and the Florida Music Director. Dr. Cumberledge's professional affiliations include the College Band Directors National Association, National Association for Music Education, National Band Association, Kentucky Music Educators Association, and Phi Mu Alpha Sinfonia. He is an honorary member of Tau Beta Sigma.

UNIVERSITY OF LOUISVILLE BANDS

The bands at the University of Louisville enjoy a rich legacy. Whether considering the unique and longstanding tradition of our marching band as the official band of the Kentucky Derby or the groundbreaking commissions of the 1950s, which led to Psalm for Band by Vincent Persichetti, Flag of Stars by Gordon Jacob and Chester Overture by William Schumann, our bands have been vital contributors to America's musical culture. Today's University of Louisville Bands continue to build on that heritage through a commitment to shape the future, with performances in such venues as the College Band Directors National Conference, the World Association for Symphonic Bands and Ensembles Conference in Killarney, Ireland and the Jungfrau Music Festival in Interlaken, Switzerland. Continuing the commitment to generating significant new repertoire, there have been three recent commissions with Grawemeyer Award winners, Karel Husa, Sebastian Currier and Brett Dean. Currently, more than 300 students representing widely varied academic disciplines participate in our programs. They find their musical homes in one of three concert bands, the marching band or the university-community band.

ABOUT THE PERFORMERS

Univeristy of Louisville
Honors Symphonic Band
Jason Cumberledge, *Conductor*

FLUTE

Brynn Cooper
Sydney Leach
Ansley Whitehouse
Jennifer Wilkerson

OBOE

Jacob Taylor
Jayda Skeens
Winn Pipes

CLARINET

Mikayla Cater
Jessica Spurr
Carson Hackney
Gabe Vanhosse
Benjamin Barnes
Jacob Medlock

BASS CLARINET

Makayla Murphy
Lena Dossa

ALTO SAXOPHONE

Zach Fowler
Sean Gannon
Ethan Gehring

TENOR SAXOPHONE

Cody Wyland

HORN

Carson Kibiloski
Cecilia Reed
Addilyn Cundiff
Dani Lyons

TRUMPET

Breanna Turner
Andrew Herman

TROMBONE

Carson Wallace
Aidan Gastelum
Jaden Smith
KyiRee Spencer
Luke Werner

EUPHONIUM

Niara Snowden
Josh Procter
Ian Bryant
Alexis Ruiz

TUBA

Treyvonn Stevenson

PERCUSSION

TBA

ABOUT THE PERFORMERS

Univeristy of Louisville
Honors Wind Ensemble
Frederick Speck, *Conductor*

FLUTE

Abby Hardin
Ava Jurkiewicz
Annabelle McClellan

OBOE

Emily Maxey
Aditya Pandey
Sean Stewart
Jenna Nydam

BASSOON

Abbot Rauch

CLARINET

Adam Kolers
Natalie DeSimone
Joseph Dennis
Colin Bouchard
Logan Liu
Hannah Arnold
Gracie Burrows

BASS CLARINET

Olivia Head
Candace Baker

ALTO SAXOPHONE

Luke Stone
Graciann Beard
Brent Show

HORN

Nolan Turner
Cameron Smith
Hanna Christensen
Bella Hernandez

TRUMPET

Maddy Leger
Kate Geoff

TROMBONE

Ryan Barrett
David Neuhalfen

BASS TROMBONE

Joe Maiocco

EUPHONIUM

Hannah Centers
Emma Christensen
Jayme Johnson

TUBA

Yewssif Korssa
Fletcher Bloch

PERCUSSION

Maya Otterback
Thomas Witt

DOUBLE BASS

Keijuan Pryor

U OF L SCHOOL OF MUSIC

Thank YOU to the following schools for participating in the 2022 Invitational Honor Band at the University of Louisville School of Music!

Adair County High School
Atherton High School
Ballard High School
Butler Traditional High School
Central Hardin High School
Christian Academy of Indiana
Christian County High School
Dixie Heights High School
Doss High School
Elizabethtown High School
Floyd Central High School
Henryville Jr/Sr High School
J. Graham Brown School
Jeffersontown High School
Lafayette High School
Lloyd Memorial High School
Louisville Male High School
Marion County Public Schools
Martha Layne Collins High School
North Bullitt High School
North Oldham High School
Oldham County High School
Russellville High School
Silver Creek High School
South Oldham High School
Spencer County High School
Trimble County Jr/Sr High School
Western High School
Western Hills High School
Youth Performing Arts School

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Jason Knuckles

Senior Jazz Saxophone Recital



Saturday, March 26, 2022
Bird Recital Hall
2:00 p.m.

PROGRAM

Pfancing/No Blues (1961)

Miles Davis
(1926-1991)

Jason Knuckles, *tenor saxophone*
Mayur Gurukkal, *trumpet*
Camron Gooden, *bass*
Colin Crothers, *piano*
Jeremy Rochman, *drums*

26-2 and Giant Steps (1960/1959)

John Coltrane
(1926-1967)

Jason Knuckles, *tenor saxophone*
Camron Gooden, *bass*
Colin Crothers, *piano*
Jeremy Rochman, *drums*

Taking A Chance on Love (1940)

Vernon Duke
(1903-1969)

Jason Knuckles, *tenor saxophone*
Gayle King, *piano/vocals*

Lush Life (1933)

Billy Strayhorn
(1915-1967)

Jason Knuckles, *tenor saxophone*
Camron Gooden, *bass*
Colin Crothers, *piano*
Jeremy Rochman, *drums*

Sam Hose

Jason Knuckles
(b. 1977)

Jason Knuckles, *tenor saxophone*
Camron Gooden, *bass*
Colin Crothers, *piano*
Jeremy Rochman, *drums*

April in Paris

Vernon Duke/arr. Bob Mintzer
(1903-1969)/(b.1953)

University of Louisville Jazz Ensemble I

Remembrance

Dave Eshelman
(b. 1948)

University of Louisville Jazz Ensemble I

PROGRAM NOTES

Pfancing/No Blues (1961)

**Miles Davis
(1926-1991)**

Miles Dewey Davis III was one of the most acclaimed jazz artists of the 20th century. His musical career spans through most of the many of the evolutionary periods of jazz music and he was a primary innovator to several including the Swing Era, Be Bop Era, Cool, Hard Bop, Avant-Garde, Free Jazz and Fusion. Through Miles Davis many future powerhouse jazz artists have developed and gained some of their initial and greatest exposure like John Coltrane, Cannonball Adderley, Wayne Shorter, Herbie Hancock, Tony Williams and many others.

“Pfancing”, later recorded as “No Blues” was debuted on Miles Davis’ seventh album for Columbia records called *Someday My Prince Will Come*. Three of the titles from this release were dedicated to close friends and family to Miles and this title was named after his current wife Frances, who is pictured on the cover of the album.

26-2 and Giant Steps (1960/1959)

**John Coltrane
(1926-1967)**

John William Coltrane was a pioneer of jazz saxophone and through his arrangements and performances, changed the trajectory of improvisation, saxophone performance, modal approach, and jazz composition through “Coltrane Changes” that use a unique dominant substitution cycle. Coltrane grew musically under Miles Davis and Thelonious Monk and soon after branched out to explore his own music along with McCoy Tyner, Paul Chambers, Elvin Jones and Lee Morgan. He was and forever will be one of the Tenor Titans.

This arrangement of two Coltrane compositions focuses on the aforementioned “Coltrane Changes.” “26-2” is a contract of Charlie Parker’s “Confirmation”, meaning that the melody is created on the foundation of previously created chord changes. Coltrane alters the original chord changes to interject his dominant substitution cycle. This “new” progression was the highlight of his prior composition “Giant Steps” which he recorded one year earlier off his album of the same name.

Taking A Chance on Love (1940)

**Vernon Duke
(1903-1969)**

Vernon Duke’s birth name is Vladimir Aleksandrovich Dukelsky and his home, formerly a part of the Soviet Union, is now named Belarus. It gained independence from Russia in 1991 and is a neighbor to Ukraine. After extensive musical training at the Kiev Conservatory starting at eleven years old, Duke moved to New York in 1921 escaping civil war. He soon befriended the great George Gershwin who suggested he shorten his name to Vernon Duke. Duke would go on to create several compositions in the 1930’s for Broadway that became a part of the great American Songbook and also served in the United States Coast Guard during World War II.

PROGRAM NOTES

“Taking A Chance On Love” was written for the Broadway musical which was adopted for the 1943 MGM film named *Cabin in the Sky* featuring an all African American cast including Lena Horne, Louis Armstrong and Duke Ellington with his orchestra. This jazz standard has been famously recorded by Ella Fitzgerald, Tony Bennett, Judy Garland with Johnny Mercer and Jane Monheit.

Lush Life (1933)

Billy Strayhorn
(1915-1967)

Billy Strayhorn was an extremely gifted composer, lyricist and pianist who is best known for his nearly 30 year tenure as a collaborator with Duke Ellington. Due to the large notoriety of Ellington, many of Strayhorn's compositions are mistaken to be Duke's like “Take the A Train” and “Satin Doll.” Strayhorn was active in the Civil Rights movement and became close friends with Dr. Martin Luther King, later composing “King Fit the Battle of Alabam” in his honor. This was an adaptation of “Joshua Fit the Battle of Jericho” a spiritual King liked that was sung by Mahalia Jackson.

At an unbelievable age of 15, Billy Strayhorn composed this masterpiece, “Lush Life”, that lyrically, harmonically, rhythmically, and melodically imbues passion, longing, and heartache that takes most 30-35 years of life experience to fully understand. This jazz ballad has been a feature for Nat King Cole, Ella Fitzgerald, Johnnie Hartman, John Coltrane and Kurt Elling.

Sam Hose

Jason Knuckles
(b. 1977)

Jason comes to the University of Louisville after 23 years of active duty in the United States Marine Corps. Originally from Atlanta, Georgia, he has extensively traveled as a Marine Corps musician and also served as a Small Ensemble Leader, recruiter, educator, logistician, lead tenor and tour manager for the Marine Corps Jazz Orchestra, and a two-time combat veteran while billeted as an infantry platoon sergeant/commander in Iraq. Through the opportunities in the Marine Corps music program, he has had the opportunity to perform with BeBe Winans, Kirk Franklin, Julian Vaughn, James Carter, Victor Goines, Bob Mintzer, Michael Phillip Mossman and many others. Upon graduation he will continue his studies at Queens College under the direction of Mossman and saxophonist Antonio Hart.

Sam Hose was an American man who was brutally lynched, mutilated and the burned to death in Newnan Georgia on April 23rd, 1899. After asking for time off to take care of his sick mother, Sam's employer pulled a gun on him and in self-defense, Sam killed his employer. Fearing the repercussions, he fled home. The people of the town exaggerated and fabricated the circumstances and the actions of Sam Hose to criminalize him to the point that he was no longer referred to as a man but as an animal. After Hose was brought to the jailhouse at gunpoint by a mob, they were angered that the sheriff and law officials were

PROGRAM NOTES

wanting to proceed with due process. Instead, the mob then drug him out of the jailhouse and proceeded to murder him in the town square. This composition was written in his name to hopefully bring light to this atrocity that the city of Newnan, to this day, denies and overwhelmingly believes fabrications and falsities instead of investing in the truth and healing for a community.

April in Paris

Vernon Duke/arr. Bob Mintzer
(1903-1969)/(b.1953)

This is another of Vernon Duke's great contributions to the Great American Songbook originally composed for the 1932 Broadway musical *Walk a Little Faster*. The most famous performance of a jazz band on this standard was that of The Count Basie Orchestra. This arrangement by jazz saxophonist and educator Bob Mintzer, is a tribute to the Basie style of harmony and voicing for the big band ensemble and is dressed more contemporarily by the latin and funk settings.

Remembrance

Dave Eshelman
(b. 1948)

Dave Eshelman is Director Emeritus of Jazz Studies at California State University, East Bay. He is also a fabulous trombonist, arranger and big band leader. He currently leads the award-winning Jazz Garden Big Band located in northern California and is still an active source of jazz education in the San Jose area.

Remembrance is arranged and to be performed in the Stan Kenton style of big band jazz. This was composed in honor of a dear friend to Mr. Eshelman, a trumpeter who would find ways to quote "Swing Low Sweet Chariot" in his improvised solos. The opening brass choir is a beautiful tribute to his memory.

PROGRAM

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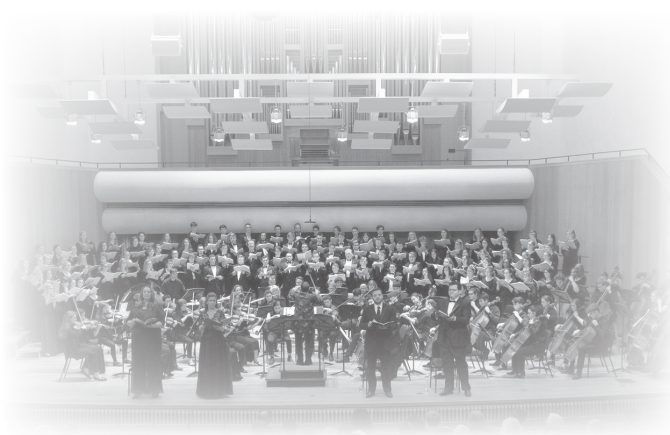
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University of Louisville Symphony Orchestra

Kimcherie Lloyd, Director

*featuring the winners of the 2020, 2021, and 2022 Dr. T.Y. Huang & Mary Huang
Concerto and Aria Competitions*

Yoo Jin Jung, soprano
Lize Dreyer, cello
Nolan Ancil, piano
Roman Wood, cello
Murphy Lamb, piano



Sunday, March 27, 2022
Comstock Concert Hall
3:00 p.m.

PROGRAM

Preludio and Aria, “Caro nome” from *Rigoletto*

Giuseppe Verdi
(1813-1901)

Yoo Jin Jung, *soprano*
2022 Aria Competition Winner
Aria Competition Sponsored by
Dr. T. Y. Huang & Mary Huang

Concerto No. 1 for Cello and Orchestra, Op. 107
Allegretto

Dmitri Shostakovich
(1906-1975)

Lize Dreyer, *cello*
2021 Concerto Competition Winner
Concerto Competition Sponsored by
Dr. T. Y. Huang & Mary Huang

Joshua Lowery, *conductor*
In partial fulfillment of the requirements of the Master of Music in Orchestral Conducting degree

Concerto in A Minor for Piano and Orchestra, Op. 16
Allegro molto moderato

Edvard Grieg
(1843-1907)

Nolan Ancil, *piano*
2022 Concerto Competition Winner
Concerto Competition Sponsored by
Dr. T. Y. Huang & Mary Huang

Concerto for Cello and Orchestra in D minor
I. Prelude

Éduoard Lalo
(1823-1892)

Roman Wood, *cello*
2021 Concerto Competition Winner
Concerto Competition Sponsored by
Dr. T. Y. Huang & Mary Huang

Rhapsody in Blue

George Gershwin
(1898-1937)

Murphy Lamb, *piano*
2020 Concert Competition Winner
Concerto Competition Sponsored by
Dr. T. Y. Huang & Mary Huang

The School of Music is grateful to Dr. T. Y. Huang and Mrs. Mary Huang for their financial support in recognizing the winner of the annual Aria and Concerto Competition. Gifts to the School of Music, both for scholarships and other purposes, play a critical role in the success of our mission to educate the finest music professionals. Thank you to Dr. and Mrs. Huang and to all of our donors for their support of the UofL School of Music.

ARTIST BIOGRAPHIES

YOO JIN JUNG



Soprano, Yoo Jin Jung is currently pursuing the Master of Music degree in vocal performance at the University of Louisville as a student of Emily Albrink Katz. As an active performer in Opera Theater, she has been featured in various performances throughout campus, including Cardinal Stadium. This past fall, Yoo Jin received first place at the Kentucky District NATS Competition, taking home the prestigious Gina Epifano Award for best overall performance. In addition, she was invited to represent the voice area on the Student Gala this past month. Finally, Yoo Jin is grateful to have won the Dr. T. Y. Huang and Mary Huang Aria

Competition which allows her the privilege of performing tonight with the University Orchestra and Professor Kimcherie Lloyd. Upcoming performances include Adina in *The Elixir of Love* with the University of Louisville Opera Theater.

LIZE DREYER



Lize Dreyer is currently a first-year student pursuing a Master's degree in Cello Performance with Professor Steve Balderston. Originally from South Africa, Lize completed her undergraduate studies with Paul York at the University of Louisville. Lize was one of the UofL Symphony Concerto Competition winners during her senior year in Louisville, and throughout her undergraduate studies she was able to attend various festivals and seminars in addition to working with notable UofL faculty. Recently, Lize has had the opportunity to work with Zuill Bailey, Dr. Melissa Kraut, and Darrett Adkins at the 2020 Sitka Cello Seminar in Sitka, Alaska.

NOLAN ANCIL



Nolan Alexander Ancil is currently pursuing a masters in piano performance as well as working as a graduate teaching assistantship at the University of Louisville (UofL) where he studies under Dr. Anna Pertrova. Nolan received his undergraduate degree in piano performance from the University of Texas at El Paso (UTEP) in May 2020 studying with Dr. Dena K. Jones. He also graduated with honors (Cum Laude) and was a recipient of the Outstanding Senior in Music Performance Instrumental Award and the William K. Hill Endowed Scholarship for Music Scholarship from 2018 to 2020.

Nolan has always enjoyed performing works from the standard piano repertoire, such as J.S. Bach, Mozart, Haydn, Beethoven, and Chopin. He also takes a special interest in the music of the early to mid-twentieth century, specifically that of Shostakovich, Prokofiev, Villa Lobos, and Joaquín Rodrigo. Nolan was even able to be one the few (if not the first) to perform the unpublished Tercera Sonata "Breve Mexicana" by Mexican composer Antonio Gómezanda. He is also taking special interest in exploring contemporary and new music in his studies at UofL.

Nolan participated and has been selected to play in numerous performances at UTEP, El Paso Texas, and Vipiteno/Sterzing Italy, and UofL, Louisville, Kentucky. At UofL Nolan regularly plays chamber music and solo works with his fellow graduate students. Most recently Nolan was selected as the 2021 University of Louisville Concerto Competition, performing Grieg's Piano Concerto in A Minor. He was also selected to represent the UofL in the 2021 spring student Gala.

ARTIST BIOGRAPHIES

Nolan performed as a soloist and chamber musician in the 2018 Orfeo Summer Music Festival in Vipiteno/Sterzing Italy. Nolan had arguably one of his best solo performances in concert while playing J.S. Bach's Italian Concerto when the electricity of the church went out, he completed the work in the dark and received a standing ovation. Nolan has participated in many masterclasses with esteemed pianists Stefan Chaplikov (September 2020), Bryan Wallick (October 2019), Eduardo Ponce (February 2019), and Alon Goldstein (April 2017). He also performed in regular community outreach performances at the El Paso Public Library and local high schools with HOLOs Piano Collective. Nolan is a strong advocate for creating accessible community engagement with the fine arts and believes that music has the power to make positive social change.

ROMAN WOOD



Roman Wood (Mt. Sterling, Ky) is a current graduate student at the University of Louisville, pursuing a degree in cello pedagogy. He recently graduated from the University of Louisville with his bachelor's in cello performance. Wood has had the opportunity to play in various masterclasses for accomplished pedagogues across the nation. This includes the teachings of Norman Fischer, Stephan Balderston, Melissa Kraut, Mihai Tetel, Anthony Kitai, and his current professor, Paul York.

MURPHY LAMB



Murphy Lamb received his Bachelor of Arts in Music and Physics from the University of Louisville in the spring of 2021. Originally from Campbellsville, KY, he now resides in Louisville. In addition to teaching private piano lessons, he now works as the Site Manager and Music Librarian for the Louisville Youth Orchestra. Murphy also maintains an active career as a performer and accompanist in the Louisville area. Inspired by his work with local artist Ben Sollee, he hopes to continue gaining experience in the arts industry with the goal of enriching the Louisville arts community. In the summer of 2022, he will study bluegrass guitar with Bryan Sutton, David Grier, and others at the Blue Ridge Guitar Camp at the Brevard Music Center. He will also work as both a Residential Advisor and Co-Residential Supervisor at the Governor's School for the Arts. He is incredibly grateful for this second chance at performing such an influential selection with the University of Louisville Symphony Orchestra.

ARTIST BIOGRAPHIES

UNIVERSITY SYMPHONY ORCHESTRA

The University Symphony Orchestra is the premier orchestral ensemble at the University of Louisville, performing a great variety of orchestral literature from standard repertoire to music of the 21st century. Composed primarily of music majors (undergraduate and graduate), the USO is open by audition to any UofL student. Most notably, the USO gave its Carnegie Hall debut in 2007, was a featured ensemble at the College Orchestra Director's National Conference in 2010 and a featured ensemble at the KMEA Conference in 2012. The USO is active in promoting music of living composers such as Jennifer Higdon and Diane Wittry. A recent recording features the University Symphony Orchestra and cellist Paul York performing Witold Lutosławski's *Concerto for Cello and Orchestra*, performed and recorded in the Fall of 2015. Each year, the USO presents a variety of concerts, including the highly popular Halloween Spooktacular and the New Music Festival concert, which has included music by guest composers such as Karel Husa, John Corigliano, and Brett Dean. The USO also performs standard orchestral literature, including recent performances of *Brahms Symphony No. 1 in C minor*, *Brahms Variations on a Theme By Haydn*, *Beethoven Mass in C Major*, *Prokofiev Symphony No. 1*, and *Shostakovich Symphony No. 9*. In addition to its own performance schedule, the USO regularly joins the UofL Opera Theatre for a fully staged production. Recent opera productions include *The Telephone*, *Dido & Aeneas*, *Down in the Valley*, *Doctor Miracle*, *Appalachian Spring*, and *The Tender Land*.

KIMCHERIE LLOYD

Professor Kimcherie Lloyd is currently the Director of Orchestral Studies and Opera Theatre in the School of Music, serves as the Director of Undergraduate Studies, and is also the National President of the College Orchestra Directors Association. In addition to orchestra and opera theatre, Professor Lloyd teaches instrumental graduate and advanced undergraduate conducting. Professor Lloyd holds a Bachelor and Master's degree in piano performance from Eastern Michigan University, a Master's degree in orchestral/opera conducting from Louisiana State University and was a member of the Apprentice Conducting Program at the University of Minnesota School of Music. As an apprentice conductor, Professor Lloyd worked with the Minnesota Orchestra, St. Paul Chamber Orchestra, Minnesota Opera, Minnesota Composer's Forum, Minneapolis Symphony and the Plymouth Music Series. In addition to her studies in the US, Professor Lloyd studied conducting with Julius Kalmar at the Conservatorium in Vienna, Austria.

Professionally, Ms. Lloyd served as Director of Music with Kentucky Opera from 1999-2007, where she was the Music Director for the Rudd Young Artist Program and Assistant Conductor/Chorus master for the main stage productions. Other past affiliations include the Louisville Orchestra, the Louisville Youth Orchestra, Music Theater of Louisville, Voices of Kentuckiana, the Minnesota Orchestra, Minnesota Opera, St. Paul Chamber Orchestra, MacPhail Center for Arts, Baton Rouge Opera, Tecumseh Pops Orchestra and the Ann Arbor Chamber Orchestra. Internationally, Ms. Lloyd has guest conducted in Vienna, Austria, Lyon, France, Katowice, Poland, San Jose, Costa Rica and Recife, Brazil, and Loja, Ecuador.

Professor Lloyd's former conducting students hold major positions in Ecuador, Brazil, Korea, Germany and the US. In addition to her performance activities, Professor Lloyd is an active researcher in comparative humanities. Her current research focus pertains to historical erasure of women in 19th and 20th century America in classical music and the intersection of gender and leadership.

U OF L SCHOOL OF MUSIC

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Director*

Joshua Lowery and Misaki Hall, *Graduate Assistants*

Violin I

Yuhao Li
Aimee Quinn
Angkun Uabamrungjit
Kerwin Gonzalez
Samantha Lamkin
Misaki Hall

Violin II

Varissara Tanakom
Anna Laverty
Bria Quinn
Hannah Gibson
Dayana Cedeno-Iglesias
Mia-Rose Lozado
Reagan Ballard

Viola

Sarah Wilson
Nathaniel Jackson
Sheronda Shorter
Elizabeth Knutowski
Eli Reed
Pablo Reyes
Asha Peoples
Andrew Baldeon

Cello

Brendan Stock
Ainsley Moore
Nathan Tantasook
Benjamin Meitzen
Eleanore Ragan
Owen Talley
Logan Florence
Roman Wood

Double Bass

Jonathan Kaiser
Tina Slone
Taylor Hoog
Sophia Waldschmidt
Andrew Van Meter
John Anderson
Michael Dennis
Eric Eastman
Arlen Faulkner

Piccolo

Trent Ripberger
Alison Addie

Flute

Cameron Bilek
Trent Ripberger
Alison Addie
Hannah Iglehart

Oboe

Jackson Brummett
Stephanie Hile

Clarinet

Elise Piecuch
Austin Glover
Kelly Hayden

Bass Clarinet

Chandler Craine

Bassoon

Zachary Lynn
Marissa Keith
Ashton Woodard

Contrabassoon

Marissa Keith

Horn

Michael Coleman
Allie Swarens
Korey Garcia
Bailey Hatzell
Christopher Woosley
Caitlin Kemker

Trumpet

William Joiner
Gabe Edwards
Evan Schnieder
Andrew Steinsultz
Angel Gross

Trombone

Logan Myers
Sean Small

Bass Trombone

Carter Cantrell

Tuba

Ben Bunting

Percussion

Luke Anderson
Garret Bunn
Alex Pritchett
Stephanie Lawson

Saxophone

Tanner Swift
Peter Meyer

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University of Louisville University Jazz Combos



Monday, March 28, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

Jeff Hamilton Combo

Boy In A Red Hat

Gabe Evens (b. 1972)

Blue In Green

Bill Evans (1929-1980)

Phenex Schwarz-Ward, *saxophone*

Will Spade, *guitar*

Sam Kernohan, *bass*

Evan Price, *drums*

Gabe Evens, Director

Paul Motian Combo

Isfahan

Billie Strayhorn (1915-1967)

The Melting Pot

Freddie Hubbard (1938-2008)

Genesis Smith, *saxophone*

Luke Pinkowski, *guitar*

Jaden Palensky, *bass*

Christian Olds, *drums*

Anslyn Banks, Director

Elvin Jones Combo

Hot House

Tadd Dameron (1917-1965)

Gibraltar

Freddie Hubbard (1938-2008)

Kasym Moldogaziev, *guitar*

Tyler Papierniak, *bass*

Darius Ca'mel, *drums*

Mike Tracy, Director

Roy Haynes Combo

B for BB

Hank Mobley (1930-1986)

Petrichor

Thomas Putterbaugh (b. 2000)

Thomas Putterbaugh, *trumpet*

Jason Knuckles, *saxophone*

Colin Crothers, *piano*

Camron Gooden, *bass*

Jeremy Rochman, *drums*

Anslyn Banks, Director

PROGRAM

GREETINGS FROM THE DEAN



It's an exciting time to be a part of the School of Music at the University of Louisville! Situated in the heart of a culturally vibrant community, our School of Music has both a rich history and a bright future, and its impact extends around the world. Established in 1932 and accredited by the National Association of Schools of Music since 1936, we pride ourselves on our student-centered tradition of musical excellence. As dean, I am thrilled to join with world-class faculty and dedicated staff to ensure that our students receive an educational experience of the highest quality.

Prospective students seeking to earn a music degree will find that we offer a variety of opportunities for both individual and collaborative growth and creativity. Our expansive music facilities are abuzz with activity year-round, and feature performances by students, our ensembles, our faculty, and guest artists from around the world. We also have a long tradition of hosting summer music camps and other programs to suit a variety of interests. Our School boasts many marks of distinction, including our well-resourced music library and our internationally-acclaimed vocal and instrumental ensembles, such as the Cardinal Singers, the UofL Wind Ensemble, and the UofL Symphony Orchestra. Our School is further distinguished by the Grawemeyer Award for Music Composition, a decades-long association with the Jamey Aebersold Summer Jazz Workshops, our Jazz and New Music Festivals, and the Louisville Chamber Music Society. Our faculty and students study, research, perform, and serve well beyond the Louisville city limits, at points ranging from Carnegie Hall, to Costa Rica, Ecuador, South Korea, Thailand, Vienna, and Denmark.

Alongside our undergraduate and graduate degrees in performance and education, students can explore culturally-diverse course offerings and innovative programs, such as a new bachelor's degree in music and new media, as well as undergraduate and graduate degrees in music therapy. Additionally, students with dual interests might consider one of our combination degrees, which link, for example, the study of music therapy with jazz, or the study of music education with jazz.

Parents can rest assured that the UofL School of Music is a place where students are both challenged and supported. Music majors typically spend many hours practicing, performing, and studying, as they develop the disciplined work ethic necessary for success in the professional world. Our peer mentors, tutors, and the Student Care Team are just a few of the resources in place to ensure that students retain a healthy balance as they navigate the many choices that campus life affords.

Our School of Music is a great place to learn, a great place to teach, and also a great place to invest. Throughout our building, you'll find the names of alumni, friends, and well-wishers whose many forms of generosity have supported scholarships for our students, the maintenance and beautification of our facilities, and our many programs. Those investments continue to yield wonderful returns that bode well for our community and beyond.

Teresa Reed
Dean, School of Music
University of Louisville

PROGRAM

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University of Louisville

Michael Coleman

Junior Horn Recital

Jessica Dorman, Piano



Tuesday, March 29, 2022
Comstock Concert Hall
8:30 p.m.

PROGRAM

En Forêt, Op. 40

Eugène Bozza
(1905 - 1991)

Concerto d-moll für Horn und Klavier

Francesco Antonio Rosetti
(1750 - 1792)

I. Allegro molto

Call and Response for Solo Horn

Randall E. Faust
(b. 1947)

INTERMISSION

Alla Caccia

Alan Abbott
(b. 1926)

Valse Triste, Op. 35, No. 7

Reinhold Glière
(1875 - 1956)

Concertino för Valthorn och Stråkorkester, Op. 45 No. 5

Lars-Erik Larsson
(1908 - 1986)

- I. Allegro moderato
- II. Lento cantabile
- III. Allegro vivace

PROGRAM

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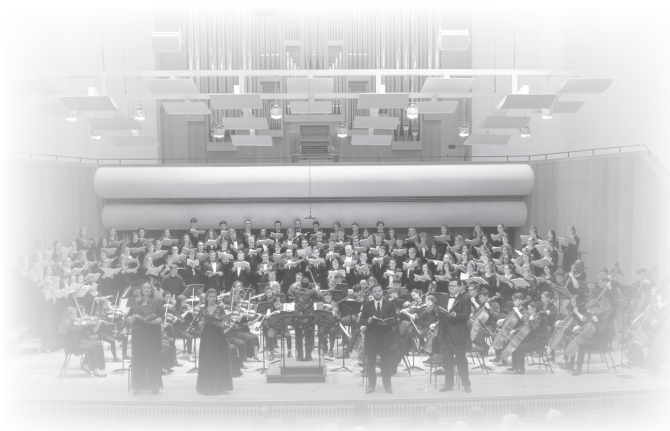
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Samantha Lamkin Junior Violin Recital

Adrienne Fontenot, *piano*



Tuesday, March 29, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

Violin Concerto, Op. 14.

Samuel Barber
(1910-1981)

Allegro

Violin Partita No. 2 in D minor, BWV 1004

Johann Sebastian Bach
(1685-1750)

Allemande

Gigue

Violin Sonata No. 2, Op. 13

Edvard Grieg
(1843-1907)

Allegretto tranquillo

Allegro animato

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Joel Braun

Double Bass Recital



Wednesday, March 30, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

Flute Partita BWV 1013

J.S. Bach
trans. Joel Braun

1. Allemande
2. Courante
3. Sarabande
4. Bourree Anglaise

Eight Etudes for Double Bass Solo

Sofia Gubaidulina

1. Staccato - Legato
2. Legato - Staccato
3. Espressivo - Sotto voce
4. Ricochet
5. Sul ponticello - Ordinario - Sul tasto
6. Al taco - Da punta d'arco
7. Pizzicato - Arco
8. Senza arco

ABOUT THE PERFORMER

JOEL BRAUN

Joel Braun is Associate Professor of Double Bass at the University of Texas at Austin. As an orchestral musician he has performed with many of the world's leading orchestras, including the New York Philharmonic, the Detroit Symphony Orchestra, the Cincinnati Symphony Orchestra, the Israel Philharmonic, the Indianapolis Symphony Orchestra, the Indianapolis Chamber Orchestra, and the New York City Ballet Orchestra. He is a former member of the Ft. Wayne Philharmonic and currently serves as Assistant Principal Bass of the Eastern Music Festival Orchestra under the direction of Gerard Schwarz. As a soloist and chamber musician, Joel has concertized at major universities, conservatories, and music festivals throughout the United States. As an in-demand pedagogue, he has presented master classes at the Universidad Nacional de Música in Lima, Perú, the University of Iowa, the Cincinnati Conservatory of Music, Michigan State University, the Cleveland Institute of Music, the University of Oregon, and the Interlochen Center for the Arts. He has held additional faculty positions at Ball State University and The Juilliard School Pre-College Division. During the summer he serves on the faculty of the Eastern Music Festival in Greensboro, North Carolina. Joel began playing double bass in St. Louis, Missouri studying with Sue Stubbs. He moved to New York City to study with Eugene Levinson at The Juilliard School where he earned a Pre-College Diploma, B.M., and M.M. degrees.

PROGRAM

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University of Louisville Cello Studio Recital

With Special Guest Pianist
William Budai



Thursday, March 31, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

Suite in C Major, BWV 1009

J.S. Bach (1685-1750)

Prelude
Sarabande
Gigue

Owen Talley, *cello*

Sonata in A Minor, Op. 36

Edvard Grieg (1843-1907)

Andante molto tranquillo

Roman Wood, *cello*

Concerto No. 1 in E flat Major, Op 107

Dmitri Shostakovich (1906-1975)

Allegretto

Ainsley Moore, *cello*

Concerto No. 1 in E flat Major, Op 107

Dmitri Shostakovich

Moderato
Cadenza

Brendan Stock, *cello*

PROGRAM

Concerto in D Minor

Edouard Lalo (1823-1892)

Intermezzo: andante con moto

Benjamin Meitzen, *cello*

Suite in E flat Major, BWV 1010

J.S. Bach

Courante

Bourrees I and II

Timothy Sutton, *cello*

Concerto in C Major, Hob. VIIb/1

Franz Joseph Haydn (1732-1809)

Allegro molto

Eleanore Ragan, *cello*

Sonata in E Minor, Op. 38

Johannes Brahms (1833-1897)

Allegro non troppo

Nathan Tantasook, *cello*

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Klockology

Ni'Kerrion McDonald, saxophone

Yusef Lateef
(1920-2013)

La Cathédrale engloutie

Sarah Martel, piano

Claude Debussy
(1862-1918)

Six Melodies for Horn and Piano

IV. Larghetto
VI. Andante sostenuto

Caitlyn Kemker, French horn
Jessica Dorman, piano

Charles Gounod
(1818-1893)

Horn Concerto No. 2 in E-flat Major, K. 417

I. Allegro maestoso

Christopher Woosley, French horn
Jessica Dorman, piano

Wolfgang Amadeus Mozart
(1756-1791)

ed. Barry Tuckwell

Villanelle for French Horn and Piano

Korey Garcia, French horn
Jessica Dorman, piano

Paul Dukas
(1865-1935)
ed. Mason Jones



University of Louisville

presents

Marissa Keith

Junior Bassoon Recital

student of Matt Karr



Jessica Dorman, Piano



Friday, April 1, 2022
Comstock Concert Hall
8:30 p.m.

PROGRAM

Trio for Flute, Bassoon and Piano

I. Larghetto

Nicholas Haynes, flute

Gaetano Donizetti

(1797-1848)

Récit, Sicilienne et Rondo

I. Récit

II. Sicilienne

III. Rondo

Eugene Bozza

(1905-1991)

Traveling

Carter Cantrell

(b. 1999)

Three Water Colors

III. Serenade

Nicholas Haynes, flute

Philippe Gaubert

(1879-1941)

ed. Robert Cavally

Andante e rondo ongarese, Op. 35

I. Andante

II. Rondo

Carl Maria von Weber

(1786-1826)

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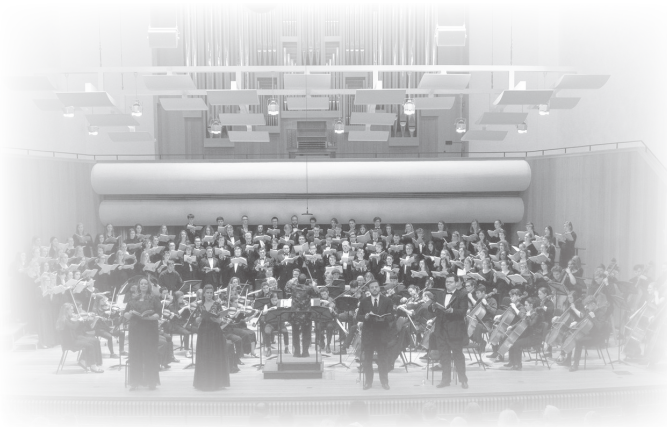
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University of Louisville

Tyler Papierniak, *Jazz Bass*

Senior Recital



Student of Chris Fitzgerald



Friday, April 1, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

Visitation	Paul Chambers (1935-1969)
There is No Greater Love	Isham Jones (1894-1956)
Corcovado	Antônio Carlos Jobim (1927-1994)
Tricotism	Oscar Pettiford (1922-1960)
Ooooo	Braxton Cook (b. 1991)
A Night in Tunisia	Dizzy Gillespie (1917-1993) arr. Tyler Papierniak
What A Wonderful World	Bob Thiele (1922-1996)
Whims of Chambers	Paul Chambers (1935-1969) arr. Tyler Papierniak

Personnel

Reeves Outen, *drums*

Isaac Stephens, Trumpet, *saxophone*

Dequan Tunstull, *piano*

PROGRAM NOTES

“Visitation”

is a Paul Chambers tune, well known by all jazz bassists. Everyone from Sam Jones to Louisville local John Goldsby has covered it. The first solo I transcribed was Chambers' solo over this tune, and made me instantly fall in love with his playing. This tune is incredibly straight ahead- just a bass feature all the way through.

“There is No Greater Love”

is a classic jazz standard originally composed by Isham Jones. This is my favorite jazz standard by far. I love the changes in the tune, and the simplicity of the melody. One of my favorite things to do while playing standards is to go in to double time swing, and this was something that I wanted to highlight at some point in this recital, so it was written into this arrangement. I hope the audience can follow along with the time changes, and I hope the band can too.

“Corcovado”

is another jazz standard, written by the legendary Antônio Carlos Jobim. I've always loved the sound of a slow, grooving Bossa Nova. To me, Bossa Nova sounds like you're on a beach in Brazil and you're watching the sunset. It is one of my favorite styles of jazz to play, next to swing.

“Tricotism”

Is another tune that almost every jazz bassist knows, usually played as a duet with a tenor saxophone. I've spent a lot of time playing duo with different horn players (including Isaac), and I always make them learn this tune if they don't know it already. It's a classic, and it gives the bass player an opportunity to shine and play the melody for once. Another one of my go to songs, and a tune I play almost every day.

“Ooooo”

is a newer tune, written by the great alto saxophonist Braxton Cook. It has a Neo-soul feel to it, and is a favorite of mine to jam on. I wanted to feature the electric bass in some way during this set- and this was the perfect tune to use it on.

“A Night in Tunisia”

is a classic jazz song. I first heard this tune while playing a big band arrangement of it in high school, and I instantly fell in love. I knew I wanted to arrange this tune in some way for my recital, but wasn't sure how. I remember playing on Chad O'Brien's trombone recital my freshman year, and he wrote an arrangement of all the things you are that changed time signatures every single measure. It was one of the hardest arrangements I've played, but one of my favorites. I took inspiration from that and wrote this arrangement in 7/4, with some other fun meter changes thrown in.

“What A Wonderful World”

Was the first jazz song I ever learned on the bass. I played it at my 5th grade talent show. It was one of the first songs I learned that really made me fall in love with playing music, and performing. I remember performing this song everywhere I could when I learned it. My grandparents' house, family parties, even for my friends. I wouldn't be where I am today if it weren't for this song, so it seemed fitting to put it on my recital.

“Whims of Chambers”

is another bass player classic written by the man himself, Paul Chambers. Paul Chambers has always been my favorite bass player of all time, and is someone who I've tried to imitate ever since I first heard him play on Miles Davis's *“Kind of Blue”*. I transcribed his bass line over this tune back when I first started playing, and it helped me take my playing to the next level. I love closing sets with a slow blues, so that's why this one occupies the last spot.

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Sarah Wilson

Graduate Viola and Violin Recital

with collaborative pianist
Nolan Alexander Ancil



*This recital is presented in partial fulfillment
of the Master of Music degree*



Friday, April 1, 2022
Comstock Concert Hall
5:30 p.m.

PROGRAM

Sarah Wilson
Graduate Viola and Violin Recital
with collaborative pianist
Nolan Alexander Ancil

Suite No. 4 in E-flat Major for cello, BWV 1010

J.S. Bach
(1685-1750)

Prelude
Allemande
Courante
Sarabande
Bourree I & II
Gigue

Violin Concerto No. 1 in G Minor, Op. 26

Max Bruch
(1838-1920)

Prelude: Allegro Moderato
Adagio

Sonata No. 1 in F Minor for viola and piano, Op. 120

Johannes Brahms
(1833-1897)

Allegro Appassionato

PROGRAM NOTES

Suite No. 4 in E-flat Major for Cello, BWV 1010

J.S. Bach

J.S. Bach was undoubtedly one of the most influential figures in Western art music. His set of six cello suites were written between 1717 and 1723, but they were written off as technical studies for a budding player. It was Spanish cellist Pablo Casals that brought these amazing works back to the light at the end of the 19th century. Today Bach's music is essentially a musician's playground, with endless unique and personal opportunity for musical expression. Each cello suite follows the same six-movement format: a prelude followed by five Baroque dances, each with their own character.

I. Prelude

J.S. Bach opens his fourth cello suite with brilliant arpeggios. The first measure starts a pattern: a bass note, which is followed by a large leap to the high register, then arpeggios cascading back down to the next bass note. The hearty bass line emphatically drives the prelude, as Bach often makes use of pedal tones, or repeated bass notes that may or may not "fit" into the harmonies that shift around them. This gives the listener a sense of being grounded as the music changes around them, reminiscent of a moving sidewalk. The first half of the prelude unfolds in this way, with a steady eighth-note pulse. Like his other preludes, it is improvisatory in nature. The preludes are the only movements in the cello suites that aren't defined by a specific dance style or binary form; they are written to be played more freely.

Halfway through the prelude, Bach lands on a low C#, which doesn't belong in the key, resulting in a spot of tonal ambiguity. In the second half, Bach places eighth-note arpeggios reminiscent of the opening material. He interrupts with improvisatory passages of sixteenth notes, which effectively delay the deepest resolution to the very end, where he finally arrives in the home key with a triumphant 4-note chord to close out the prelude. The open and powerful prelude sets the tone for the movements that follow.

II. Allemande

Bach contrasts the Prelude with a smooth and flowing Allemande, a traditional Baroque dance in a medium tempo. This movement is clean and light, maintaining movement within a middle-range tempo. As is true of all Baroque dances, it is in binary form, with the first section landing in the key area of the dominant. The second half takes the listener back to the home key of E-flat Major without much fuss, and the movement ends with a satisfying cadence in E-flat.

PROGRAM NOTES

III. Courante

Bach does something interesting in the Courante, in that he combines eighth notes, triplets, and sixteenth notes within the phrases. To our modern ears, this doesn't sound revolutionary, but mixing these subdivisions within a melody was very significant for Bach's time. The courante has a charming character, marked by the contrast between bouncy eighth notes, lilting triplets, and more connected and flowing sixteenth notes. It is standardly in binary form, and in a simple triple meter.

IV. Sarabande

The Sarabande is a welcome reprieve from the somewhat livelier movements which precede it. The Baroque Sarabande is a slow dance in a triple meter. This Sarabande, situated within a Major-key suite, provides a striking sense of contrast in tonality and brings a much more somber and poignant air to the suite. Bach uses 2- and 3- note chords often in this movement, giving it a much thicker and richer texture than the other movements. Here, Bach has the listener slow down and savor the harmonies in their full capacity, laid out like a blanket under his beautiful melody.

V. Bourree I & II

The two bourrées, played I, II, then I again, are very different in character. The first bourrée is more playful and has a faster sixteenth-note rhythmic motif. In contrast, the second bourree is rhythmically slower and broader, with groups of two quarters slurred together, creating a step-glide feeling in the dance. The second bourree ends peacefully, before the player returns to the beginning of the first bourrée and finishes off the set triumphantly.

VI. Gigue

The gigue provides a spritely ending to the suite. In a compound meter, this movement has a lilted triplet feel primarily comprised of eighth notes grouped in threes. The French gigue, or jig in English, is a light and jolly dance. This dance style can be heard in the music, encouraging the dancer to skip around on the balls of their feet. In the fastest tempo of all the movements, it acts as a finale for the listener, ending the suite with a bang.

PROGRAM NOTES

Violin Concerto No. 1 in G minor, Op. 26

Max Bruch

Considered one of the most popular violin concerti in the world, the Bruch violin concerto is a work with a storied past. Bruch began work on the piece in 1864, and it premiered in 1866. After this performance, unsatisfied with the final product, he withdrew it for more editing. The completed version was premiered in 1868. Widely respected Hungarian violinist Joseph Joachim had a significant role in these final edits, and so the concerto was dedicated to him. Joachim was the featured soloist in the 1868 premiere, and from then on it was a huge success.

The first movement is titled Prelude, implying that it serves as a free-formed introduction to the rest of the piece. After the slow, pensive cadenzas at the beginning, the piece erupts into fiery passion with rhythmic and jagged runs. The intensity of this section gives way to a tuneful melody in the middle of the movement which displays sensitivity and grace. The movement closes the same way it opens - with brooding, melancholic cadenzas, before drawing back and giving way, without pause, to the second movement. The adagio second movement features a sweet, singing melody which is operatic in nature. The soloist and the accompaniment push and pull between one another, mimicking a conversation, with moments of tumult and moments of reprieve. After a drawn-out, soulful iteration of the primary operatic theme, it closes gently, with soft accompaniment under long tones sung out by the soloist. From the first movement's fire and angst, the second movement brings warmth and peace in which the listener can land safely.

Sonata No. 1 in F minor for Viola and Piano, Op. 120

Johannes Brahms

As is common with viola repertoire, Brahms' famous viola sonata was not, in fact, originally written for the viola. It was composed in 1894 for the clarinet, at a time during which Brahms was enamored with the instrument and wrote multiple chamber works featuring it. Brahms elected to transcribe the part for the viola shortly after he submitted the clarinet sonata to his publisher. The richness and depth of tone, as well as the range of the viola suited the sonata quite well. Brahms makes use of the full extent of the viola's decadence within the piece's dark minor key. Sitting at the height of the Romantic period and toward the end of Brahms' composition career, this sonata sings through a wide variety of emotions. The intense longing of the opening theme sets the stage for a musical journey. This primary theme gives way to the angst and frustration of the secondary theme, noodling through heavier and faster sections of music and, along the way, finding itself in several unexpected tonal areas. Brahms eventually brings the listener back and returns to the opening theme, this time with more hope. It ends peacefully with a statement of thematic material in the viola with drawn out arpeggios in the piano, landing on a tranquil F Major chord, bringing the listener home.

PROGRAM

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PROGRAM

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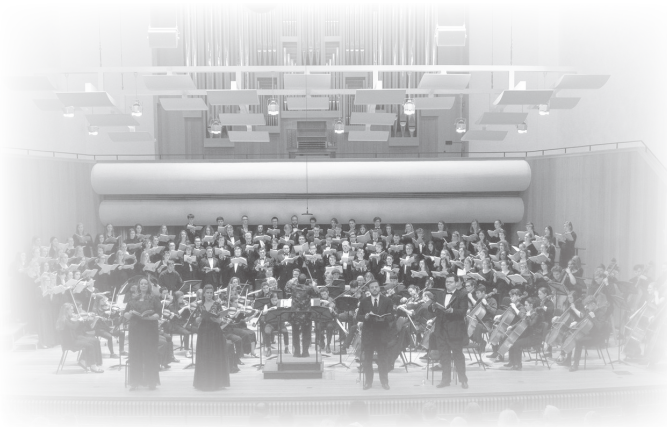
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PROGRAM

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Cameron Carnes

Senior Voice Recital

David George, pianist



Saturday, April 2, 2022
Comstock Concert Hall
12:00 p.m.

PROGRAM

Sibillar gli angui d'Aletto (Rinaldo, Act I)

George Frideric Handel (1685-1759)

Mein schöner Stern!

Robert Schumann (1810-1856)

Der arme Peter

Der Hans und die Grete tanzen herum

In meiner Brust, da sitzt ein Weh

Der arme Peter wankt vorbei

Ihre Stimme

L'horizon chimérique, Op. 118

Gabriel Fauré (1845-1924)

La mer est infinie

Je me suis embarqué

Diane, Séléné

Vaisseaux, nous vous aurons aimés

Evening Hours

Richard Hundley (1931-2018)

When Orpheus Played

Epitaph on a Wife

Come Ready and See Me

Run Away with Me

Bree Lowdermilk (b. 1982)

Kait Kerrigan (b. 1990)

Slap That Bass (Shall We Dance)

George Gershwin (1898-1937)

You Gotta Die Sometime (Falsettos)

William Finn (b. 1952)

How It Ends (Big Fish)

Andrew Lippa (b. 1964)

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PROGRAM NOTES

Sibillar gli angui d'Aletto (Rinaldo, Act I)

George Frideric Handel (1685-1759)

Handel was born in Saxony, Germany. After spending years under the instruction of Frideric Wilhelm Zachow, Handel enrolled to study law at the University of Halle. Ultimately, his love and passion for music would inspire him to change his aspirations and pursue a career as a composer. After presenting a few of his own operatic works around Germany and Italy with mild success, Handel took an opportunity to enter the opera scene in London, England. It was here that he was commissioned to write what would become his breakthrough piece. After only two weeks, Handel premiered his opera *Rinaldo* in 1710 with great reception, which put him in the company of many other renowned composers.

This aria comes in the first act of the opera and presents the character Argante. Argante is the King of Jerusalem, a city that is currently under siege by the hero Rinaldo and his commander Goffredo. In this aria, Argante describes the attack as “serpents suffocating and bursting from my chest”. The piece demonstrates the character's power and authority through the demonstration of range and exaggerated runs throughout the whole piece. This aria is presented in a structured form known as *da capo*, which was the most prevalent form of baroque arias. It follows ABA format with the first section (A) being repeated after the preceding (B) section with added ornamentation.

*Sibillar gli angui d'Aletto,
E latrar vorace Scilla,
Parmi udir d'intorno a me.*

The hissing of Alecto's serpents,
the howling of voracious Scylla,
I seem to be hearing all around me.

*Rio velen mi serpe in petto
Ne ancor languida favilla
Di timor, pena mi dié.*

Evil venomous snakes within my breast,
its languid spark
still punishing me with dread.

Selections by Robert Schumann (1810-1856)

Robert Schumann was born in Zwickau, Germany and is one of the most prominent composers of the Romantic Era. He is most famous for his song cycles and lieder that include many famous compositions for singers such as *Dichterliebe*, Op. 48 and *Frauen-Liebe und Leben*, Op. 42. At the age of six, he began instruction on piano and became enamored with the works of Franz Schubert. Later, he went to study law at University of Leipzig, but his passion called him to spend most of his time composing music.

For many years, Schumann focused on composing pieces for piano and orchestral instruments. It wasn't until around 1840 that he began a period in his creativity that fruited some of his most prolific vocal works. This time in his life is known as the “Liederjahr” or “song year”, and was one of the most significant points in Schumann's creative journey. In this year alone, it is documented that Schumann wrote 138 songs in total. One of the selections from this period in Schumann's life is being performed today, “Der arme Peter”.

Mein schöner Stern!

Robert Schumann (1810-1856)

Part of his larger work *Minnespiel* Op. 101 (1849), this piece is a beautiful lament to a lover. Comparing them to the stars that could never be dimmed, the vocal line stretches “high” into the heavens and back down to earth. The piano represents the pulsating stillness of night time with the constant undulation in the chords. You can hear the occasional gust of wind or call of the birds in the right hand melodies in between verses.

*Mein schöner Stern! ich bitte dich,
O lasse du dein heitres Licht
Nicht trüben durch den Dampf in mir,
Vielmehr den Dampf in mir zu Licht,
Mein schöner Stern, verklären hilf!*

My radiant star, I beg you,
Oh do not let your bright light
Be dimmed by the mists in me.
Rather help transfigure the mists in me
Into light, my radiant star!

*Mein schöner Stern! ich bitte dich,
Nicht senk' herab zur Erde dich,
Weil du mich noch hier unten siehst,
Heb' auf vielmehr zum Himmel mich,
Mein schöner Stern, wo du schon bist!*

My radiant star, I beg you,
Do not descend to earth
Because you see me down here still.
Rather lift me up to heaven,
My radiant star, where you already are!

PROGRAM NOTES

Der arme Peter

Robert Schumann (1810-1856)

This piece is structured similarly to Schumann's other cycles, only shorter. From the collection *Romanzen und Balladen* Op. 53, this piece is in three movements and follows the sorrows of a young man, Peter. A narrator opens the first piece to a wedding scene of a happy couple, Hans and Grete. Peter is in love with Grete, but he stands in frozen silence as he watches her marry another man. Hans and Grete are dancing happily to the waltz that is playing underneath the vocal line, just before Peter describes how awful this experience is for him. In the second piece, we hear from a very panicked Peter as he describes the pain in his chest in the frantic opening of the song, then slowing down to show his acceptance with loneliness. Finally, the narrator illustrates the lumbering Peter crawling through the city streets as he inches closer and closer to his grave, passing the young girls that question if he could still be considered a living being.

I. Der Hans und die Grete tanzen herum,

Und jauchzen vor lauter Freude.

Der Peter steht so still und so stumm,

Und ist so blass wie Kreide.

Hans and Grete are dancing about,

And crying aloud for joy.

Peter stands there speechless and still,

Looking as white as chalk.

Der Hans und die Grete sind Bräut'gam und Braut,

Und blitzen im Hochzeitgescheide.

Der arme Peter die Nägel kaut

Und geht im Werkeltagskleide.

Hans and Grete are groom and bride,

And gleam in wedding finery.

Poor Peter is biting his nails

And wearing his working clothes.

Der Peter spricht leise vor sich her,

Und schauet betrübet auf beide:

„Ach! wenn ich nicht gar zu vernünftig wär“,

Ich täte mir was zu leide.“

Peter mumbles to himself

Looking sadly at the pair:

‘If I weren’t such as sensible lad,

I’d do myself some harm.’

II. „In meiner Brust, da sitzt ein Weh,

Das will die Brust zersprengen;

Und wo ich steh’ und wo ich geh’,

Will’s mich von hinnen drängen.

‘The pain in my breast

Will burst my heart;

Wherever I am, wherever I go,

It drives me ever onwards.

„Es treibt mich nach der Liebsten Näh’,

Als könnt’s die Grete heilen;

Doch wenn ich der ins Auge seh’,

Muss ich von hinnen eilen.

‘It drives me to be near my love,

As if Grete could ease my pain;

But when I look into her eyes,

I must hurry away again.

„Ich steig’ hinauf des Berges Höh’,

Dort ist man doch alleine;

Und wenn ich still dort oben steh’,

Dann steh’ ich still und weine.“

‘I climb up to the high hills,

For there one is alone;

And when I’m standing still up there,

I stand quite still and weep.’

III. Der arme Peter wankt vorbei,

Gar langsam, leichenblass und scheu.

Es bleiben fast, wie sie ihn sehn,

Die Leute auf den Strassen stehn.

Poor Peter totters past,

So slowly, timid and pale;

Folk in the street almost stop

When they see him passing by.

Die Mädchen flüstern sich ins Ohr:

„Der stieg wohl aus dem Grab hervor.“

Ach nein, ihr lieben Jungfräulein,

Der steigt erst in das Grab hinein.

The girls whisper to each other:

‘He must have risen from his grave.’

Which is not true, my dear young girls,

He’s about to lie in his grave.

Er hat verloren seinen Schatz,

Drum ist das Grab der beste Platz,

Wo er am besten liegen mag,

Und schlafen bis zum Jüngsten Tag.

He has lost his own true love,

And so the grave is the best place

For him to lie and sleep

Till the Day of Judgement comes.

PROGRAM NOTES

Ihre Stimme

Robert Schumann (1810-1856)

A selection from the collection *Lieder und Gesänge*, Op. 96 (1850) with text by August von Platen, this piece describes the feeling of a lover's voice filling one's heart with joy and hope. The piano consists of constant arpeggiations in the right hand with up and down motion to represent the sweeping emotions of one hearing their love speaking affirmations to them. The vocal line makes many declarations of the love possessed in the form of large leaps into higher registers and rolling lines that flow together seamlessly.

*Lass tief in dir mich lesen,
Verhehl' auch dies mir nicht,
Was für ein Zauberwesen
Aus deiner Stimme spricht!*

Let me read the truth deep within you;
Do not conceal from me
What magic being
Speaks from your voice.

*So viele Worte dringen
Ans Ohr uns ohne Plan
Und während sie verklingen,
Ist alles abgetan*

So many words
Reach our ears to no purpose;
They are forgotten
Even before they die away.

*Doch drängt auch nur von ferne
Dein Ton zu mir sich her,
Belausch' ich ihn so gerne,
Vergess' ich ihn so schwer.*

But your tones can reach
My ear even from afar;
I delight to hear them,
I never forget their least murmur.

*Ich bebe dann, entglimme
Von allzurascher Glut:
Mein Herz und deine Stimme
Versteh'n sich gar zu gut!*

Then I tremble, kindled
With sudden fire;
My heart and your voice
Understand each other only too well.

L'horizon chimérique, Op. 118

Gabriel Fauré (1845-1924)

Gabriel Fauré is an important French composer of his generation, creating a musical style that influenced other 20th century compositions. At a young age, his exceptional talents were noticed by Swiss composer and teacher Louis Niedermeyer while studying the works of Liszt and Wagner. At the age of 18, Fauré published his first work for piano *Trois romances sans paroles* (1863). In 1905 he became the director of the Paris Conservatory, with one of his most notable students being another beloved composer of vocal music, Maurice Ravel. This work I will be presenting for you today is the last song cycle Faure was able to complete before his death in 1924.

This composition was completed in 1921, during a time when Faure had succumbed to an illness that would eventually take his life. The text is a setting of poems by Jean de La Ville de Mirmont about a sailor who wants to travel the open waters of the unexplored seas. The imagery in these pieces really brings you onto the ship with the sailor, as we hear the piano in the first piece glimmer underneath us imitating the shimmering light on the water as the ship leaves the port. The next piece then bounces us along on lapping waves as we rock back and forth on the depthless ocean. The "*Diane, Séléné*" is a lament to the silver moon watching over the travelers, radiating its mystical calm in the form of open, pulsating chords that bring you into the cloudless night sky. We hear the approach in the last piece to our destination as the tempo drives us forward, cutting through the waves that tossed us about in the previous songs and guiding us into the unknown.

PROGRAM NOTES

I. La mer est infinie et mes rêves sont fous.

*La mer chante au soleil en battant les fulaïses
Et mes rêves légers ne se sentent plus d'aise
De danser sur la mer comme des oiseaux soûls.
Le vaste mouvement des vagues les emporte,
La brise les agite et les roule en ses plis;
Jouant dans le sillage, ils feront une escorte
Aux vaisseaux que mon cœur dans leur fuite a suivis.
Ivres d'air et de sel et brûlés par l'écume
De la mer qui console et qui lave des pleurs,
Ils connaîtront le large et sa bonne amertume;
Les goélands perdus les prendront pour des leurs.*

II. Je me suis embarqué sur un vaisseau qui danse

*Et roule bord sur bord et tangue et se balance.
Mes pieds ont oublié la terre et ses chemins;
Les vagues souples m'ont appris d'autres cadences
Plus belles que le rythme las des chants humains.
À vivre parmi vous, hélas! avais-je une âme?
Mes frères, j'ai souffert sur tous vos continents.
Je ne veux que la mer, je ne veux que le vent
Pour me bercer, comme un enfant, au creux des lames.
Hors du port qui n'est plus qu'une image effacée,
Les larmes du départ ne brûlent plus mes yeux.
Je ne me souviens pas de mes derniers adieux ...
Ô ma peine, ma peine, où vous ai-je laissée?*

III. Diane, Séléné, lune de beau métal,

*Qui reflète vers nous, par ta face déserte,
Dans l'immortel ennui du calme sidéral,
Le regret d'un soleil dont nous pleurons la perte.
Ô lune, je t'en veux de ta limpidité
Injurieuse au trouble vain des pauvres âmes,
Et mon cœur, toujours las et toujours agité,
Aspire vers la paix de ta nocturne flamme.*

IV. Vaisseaux, nous vous aurons aimés en pure perte;

*Le dernier de vous tous est parti sur la mer.
Le couchant emporta tant de voiles ouvertes
Que ce port et mon cœur sont à jamais déserts.
La mer vous a rendus à votre destinée,
Au delà du rivage où s'arrêtent nos pas.
Nous ne pouvions garder vos âmes enchaînées;
Il vous faut des lointains que je ne connais pas.
Je suis de ceux dont les désirs sont sur la terre.
Le souffle qui vous grise emplit mon cœur d'effroi,
Mais votre appel, au fond des soirs, me désespère,
Car j'ai de grands départs inassouvés en moi.*

The sea is boundless and my dreams are wild.
The sea sings in the sun, as it beats the cliffs,
And my light dreams are overjoyed
To dance on the sea like drunken birds.
The waves' vast motion bears them away,
The breeze ruffles and rolls them in its folds;
Playing in their wake, they will escort the ships,
Whose flight my heart has followed.
Drunk with air and salt, and stung by the spume
Of the consoling sea that washes away tears,
They will know the high seas and the bracing brine;
Lost gulls will take them for their own.

I have embarked on a ship that reels
And rolls and pitches and rocks.
My feet have forgotten the land and its ways;
The lithe waves have taught me other rhythms,
Lovelier than the tired ones of human song.
Ah! did I have the heart to live among you?
Brothers, on all your continents I've suffered.
I want only the sea, I want only the wind
To cradle me like a child in the trough of the waves.
Far from the port, now but a faded image,
Tears of parting no longer sting my eyes.
I can no longer recall my final farewells ...
O my sorrow, my sorrow, where have I left you?

Diana, Selene, moon of beautiful metal,
Reflecting on us, from your deserted face,
In the eternal tedium of sidereal calm,
The regret of a sun whose loss we lament.
O moon, I begrudge you your limpidity,
Mocking the fruitless commotion of wretched souls,
And my heart, ever weary and ever uneasy,
Longs for the peace of your nocturnal flame.

Ships, we shall have loved you to no avail,
The last of you all has set sail on the sea.
The sunset bore away so many spread sails,
That this port and my heart are forever forsaken.
The sea has returned you to your destiny,
Beyond the shores where our steps must halt.
We could not keep your souls enchained,
You require distant realms unknown to me.
I belong to those with earthbound desires.
The wind that elates you fills me with fright,
But your summons at nightfall makes me despair,
For within me are vast, unappeased departures.

PROGRAM NOTES

Evening Hours
When Orpheus Played
Epitaph on a Wife
Come Ready and See Me

Richard Hundley (1931-2018)

Richard Hundley is an American composer from Covington, Kentucky. His early teenage years were spent studying under Illona Voorm, a former assistant to the great contemporary composer Béla Bartok. After high-school, Hundley went to study piano at the Manhattan School, where he would later drop out due to financial difficulties. During his time spent in New York, he was granted a position in the Metropolitan Opera Chorus. He would compose for friends and colleagues in the Met Chorus who would perform his songs in recitals around the city. This helped many of his pieces become standard repertoire for classical voices in America.

The collection "*Four Songs*" presents just a taste of the varied compositions he developed over the years. These pieces don't actually relate to one another, as they can all be performed independently and out of order of the published collection. However, I have found something that ties them all together. For me, the theme in all of these pieces is dealing with being away from someone you love. It shows the different ways that we miss, long for, or accept that our loved ones are no longer with us - whether it be death or distance that separates us.

I. Evening Hours

I miss you in the evening hours
When all the perfume comes from the flowers
Again in the morning your presence I lack
And the milkman rattles inside his hack

But starlight brings your face to me
I'll never let you go
The rain that falls on the garden wall
Keeps me informed as if you had called

Drop by drop the rain
tells me all I need to know
Of the world and it's trees
I miss you

I miss you in the evening hours
When all the perfume comes from the flowers
Again in the morning your presence I lack
And the milkman rattles inside his hack

I miss you
I miss you

II. When Orpheus Played

Orpheus with his lute made trees,
And the mountain-tops that freeze,
Bow themselves, when he did sing:
To his music, plants and flowers

Ever sprung; as sun and showers
There had made a lasting spring.
Everything that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by.
In sweet music is such art:
Killing care and grief of heart
Fall asleep, or, hearing, die.

III. Epitaph on a Wife

Here lies my wife
Samanthia Procter
She had a cold
And wouldn't doctor
She couldn't stay
She had to go
Praise God from who all blessings flow!

IV. Come Ready and See Me

Come ready and see me,
No matter how late
Come before the years run out,
I'm waiting with a candle
No wind will blow out,
But you must haste
By foot or by sky
For no one can wait forever
Under the bluest sky
I can't wait forever
For the years are running out.

PROGRAM NOTES

Run Away with Me

Bree Lowdermilk (b. 1982)

Kait Kerrigan (b. 1990)

Making their Off-Broadway debut in 2006, Kait and Bree are a recognized duo in New York's playwriting scene. This selection is from the original production of *"The Mad Ones"* (now revised as *The Unauthorized Autobiography of Samantha Brown*). Although it is from a musical, it is most often performed in cabaret settings. In the musical, the character Adam is singing to his love interest, Sam. He describes running off on their own, taking full control of their lives and getting away from the normality of everything they have come to know. In the last section of the piece, we hear how Adam finally opens up to Sam. The key changes and he sits higher in his range, implying that he is now more decisive about what he wants out of their relationship.

Slap That Bass (Shall We Dance)

George Gershwin (1898-1937)

George Gershwin, one of America's most prolific composers, is famous for his orchestral works, opera/musicals, and movie scores. At just 15 years old, Gershwin dropped out of school to become an arranger and composer on New York's "Tin Pan Alley". It was here that he was able to curate his own blending of the classical style with jazz and popular music. This piece was originally performed in the 1937 musical film "Shall We Dance", and since then has been popularized as a jazz standard.

Throughout the piece, Gershwin uses the effect of saying "Zoom, Zoom" to imitate the plucking of an upright bass. We also have an introduction and repeated refrain, a form characteristic for the popular music of this period. I feel this piece carries a lot of relevance behind it in today's political and economic chaos. It reminds us that even when things seem to be going wrong in the world around us, we can find joy, relief, and solace in our favorite music.

You Gotta Die Sometime (Falsettos)

William Finn (b. 1952)

Premiering on Broadway in 1992, this three-part musical by William Finn follows the complex family dynamic of the lead character, Marvin. Finn wrote this musical in an effort to highlight the struggle of those in the LGBT community during the AIDS epidemic in the late 80s, and the hardship it brought for those to try and break away from the idea of the "nuclear family". In short, Marvin has left a wife and son to be with his newfound life partner, Whizzer. In the second of the three musicals, Whizzer is given a disturbing diagnosis that would eventually take his life. This piece occurs shortly after Whizzer receives the news, as he comes to realize his inevitable fate. Whizzer's reaction to the news is about becoming familiar with the sensation of death. He compares death to a lover and lets the intimate mystery of death become something he has known before.

How It Ends (Big Fish)

Andrew Lippa (b. 1964)

Originally a book, turned movie, turned musical that premiered on Broadway in 2013. The book "Big Fish: A Novel of Mythic Proportions" by John August was adapted into the film "Big Fish" in collaboration with Tim Burton as director and later taken to the musical stage by Andrew Lippa. This touching story centers around the fantastical life of Edward Bloom and the complex relationship with his now adult son, William. Throughout Will's childhood, he only learned about his father's life through the fictional and completely over-the-top stories Edward told. After Edward comes to face his mortality through a chronic illness, William confronts his father about the truth behind the bizarre tales. Edward's friends provide insight into his life, and William begins to slowly piece together just the kind of person his father was. This piece is the last song Edward sings to William before he passes away, and describes the things that have come to matter most to him throughout his extraordinary life.



University of Louisville

Jakob Giles

Senior Classical Guitar Recital

Student of
Dr. Stephen Mattingly and
Xavier Jara



Saturday April 2, 2022
Comstock Concert Hall
2:00 p.m.

PROGRAM

Fantasia, op. 19

Luigi Legnani
(1790-1877)

Sonata no. 3

Manuel Ponce
(1882-1948)

Violin Sonata 2 BWV 1003

JS Bach
(1685-1750)

IV. Allegro

In the Woods

Toru Takemitsu
(1930-1996)

I. Wainscot Pond
II. Rosedale
III. Muir Woods

The Last Song

Clarice Assad
(b. 1978)
arr. by Ondrej Vesely

PROGRAM NOTES

Fantasia, op. 19

Luigi Legnani was an Italian composer and guitar virtuoso. Born in 1790, Legnani composed many works for the guitar in the first half of the 19th century. He was friends with fellow virtuoso Nicolás Paganini. This *Fantasia*, in A Major, could be considered operatic. A *fantasia*, or *fantasy*, is a piece of music that is not bound by any musical form, and this piece follows that construct, if nothing else. It begins with an overture of sorts, an ominous and mysterious introduction, and then completely switches gears into an almost comical virtuosic experience. Many of the elements in this piece can be found in opera works of the time.

Sonata no. 3

Manuel Ponce was a Mexican composer of the early 20th century. While Ponce was a pianist, his repertoire for the classical guitar is extensive, as he was a common collaborator with Andrés Segovia. *Sonata no. 3*, strangely the only sonata that never received a name, is a three movement work. The first movement, in D minor, is in sonata form. The second movement, a beautiful instrumental song, uses a theme from traditional folk music, one that may be recognized from other repertoire. The final movement, an exciting rondo in D Major, is a great way to end this fantastic piece.

Allegro

Johann Sebastian Bach was born in 1685 and, though he never knew it himself, he would be known as a definitive composer of the Baroque period. This violin sonata, written in 1720, is in A minor. The final movement of this piece is an upbeat allegro. The classical guitar, as we know it, did not exist in Bach's day, so unfortunately we have no pieces written by him for the guitar. However, Bach's compositions translate well to the guitar, whether it be from the lute, cello, harpsichord, or the violin. If you are only familiar with the original violin version, you may hear extra bass notes to fill out chords (notes that would be impossible on the violin).

In the Woods

Toru Takemitsu was a Japanese composer from the latter half of the 20th century. His compositions often combine elements of traditional Japanese and Western music, a combination that is well suited for the classical guitar. *In the Woods* was written at the end of his life (alongside a flute piece, it was his very last composition), and strings together many motifs he's written throughout his career. Each movement is dedicated to a different guitarist. The first movement, "Wainscot Pond" was inspired by a Cornelia Foss painting of the same name. This painting contains a large, seemingly empty landscape, but Takemitsu's take on it involved plenty of movement, provided by the wind. This movement, dedicated to Australian guitarist John Williams, begins with a motif that is repeated, transcribed, and inverted throughout the piece. "Rosedale," the second movement, is dedicated to Kiyoshi Shomura. This movement is more spacious than the first. The final movement, "Muir Woods," is dedicated to Julian Bream, and the massive redwood forest of California.

The Last Song

Clarice Assad is a Brazilian-American composer, and pianist. Assad, the daughter of Sergio Assad, one half of the brilliant Assad Guitar Duo, wrote this piece for the piano. This edition was arranged for guitar by Ondrej Vesely. Assad's composition is pensively beautiful, as her excellent singing voice can be heard in this instrumental song.

PROGRAM

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Vincent Simon Graduate Trombone Recital



Saturday, April 2, 2022
Comstock Concert Hall
1:00 p.m.

PROGRAM

Elegy for Mippy II (1950)

Leonard Bernstein

Concerto No. 2 (1924)

Vladislav Blazhevich

Andante and Allegro (1935)

J.E. Barat

Sonata for Trombone and Piano (2003)

Richard A. Crosby

I. Moderato

II. Andante Lamentoso

III. Allegro

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University of Louisville

John Anderson, Double Bass

Graduate Recital

student of Professor Sidney King



Adrienne Fontenot, Piano



Sunday, April 3, 2022
Bird Recital Hall
4:00 p.m.

PROGRAM

Four Pieces for Double Bass and Piano, op. 32 and op. 9

Reinhold Glière
(1876-1956)

Präludium
Scherzo
Intermezzo
Tarantella

Sigogglin' for Double Bass and Piano (2021)

John Anderson
(b. 1998)

Concerto No. 1 for Double Bass (2012)

Andrés Martín
(b. 1981)

Tangueramente
Nocturno
Allegro Obsesivo

PROGRAM NOTES

Four Pieces for Double Bass and Piano, op. 32 and op.9

Reinhold Glière was a late-Romantic Russian-Soviet composer born in Kyiv, Russian Empire (modern day Ukraine) in 1876. Along with composition, Glière studied violin and music theory at the Moscow Conservatory in the late 19th century before studying conducting in Germany. He would later return to Russia while the Russian Revolution was underway and the Soviet Union was being formed. Glière's music was used to codify a musical identity for the newly formed Soviet Union. His music was held in high regard by the Soviets through this tumultuous time period due to his embrace of Soviet nationalism (although he was not very interested in politics personally). Glière's use of nationalism can be seen through his use of tuneful melodies that are reminiscent of the folk traditions of Soviet republics in Central Asia and Eastern Europe.

The four individual movements that make up this piece originally came from two separate two-movement works, hence the differing opus numbers. The piece begins with "*Präludium*," a slow, lyrical movement that combines the use of late Romantic chromaticism and sweeping arpeggios that highlight the extended range and rich timbre possibilities of the double bass. The second movement, entitled "*Scherzo*," is a lively and brisk tune that is reminiscent of a sea shanty or a folk dance due to its swaying 3/4 time signature and fleet footed melodic line. Following this movement is "*Intermezzo*," a sensitive and songlike movement where the tempo ebbs and flows to highlight the gentleness of the call and response between the bass and piano. The fourth and final movement, "*Tarantella*," is a quick and virtuosic finale that again lends itself to a folk dance character that Glière was known for.

Sigogglin' for Double Bass and Piano (2021)

This work is a single movement piece that I composed during January of 2022. It represents the product of me challenging myself to compose a piece completely away from the instrument. The title of the piece (pronounced "Sigh-gog-lin,") is an Appalachian colloquialism that is used to describe something crooked or off balance, like a chair with one leg that's too short. I was always fond of the word for its meaning and how fun it was to say so I knew the word needed to make an appearance in my work in one way or another. It wasn't until I had finished composing the piece and began to learn how to play it that the title of the piece presented itself.

There are four main contrasting sections that make up this piece: beginning with a calm introspective passage highlighted by the swelling dynamics and floating dialogue shared between the double bass and piano. This introspective passage is expanded and transmogrified into a glassy second section that utilizes the natural harmonics of the bass to make for a transparent, breathy texture. This texture is interrupted abruptly by a quick angular melody clashing against assertive jabs by the piano. (There also may be a small easter egg for any attentive bass players in the audience). This chaos overflows into a final crooked dance-like ostinato that tumbles through the driving rhythm in the piano until all of the music sails off a cliff.

PROGRAM NOTES

Concerto No. 1 for Double Bass (2012)

Andrés Martín is a world renowned composer and virtuoso double bassist from Buenos Aires, Argentina. Martín is known for his unmistakable fusion of extreme gymnastics on the bass with Latin American rhythmic and melodic influences. Currently a member of the Baja California Orchestra, Martín is also a prolific solo and chamber musician, having performances and recitals regularly around the world. His piece *Concerto No. 1 for Double Bass* premiered in 2012 and has quickly become a standard in modern double bass repertoire, having had performances in 25 different countries as well as winning several composition awards.

The concerto begins with the first movement entitled “*Tangueramente*,” which opens with a serene and suspended melody before crashing into a tango inspired section driven by the syncopation and accents in the melody. “*Nocturno*,” the second movement is much sweeter and more supple than the first, while still retaining the intensity that Martín is known for. This movement grows with urgency and tension until resolving back to the calmness captured in the opening of the piece. The calmness is soon interrupted by the third and final movement, “*Allegro Obsesivo*,” a relentlessly foreboding movement that demands the utmost facility and stamina to pull off.

PROGRAM

GREETINGS FROM THE DEAN



It's an exciting time to be a part of the School of Music at the University of Louisville! Situated in the heart of a culturally vibrant community, our School of Music has both a rich history and a bright future, and its impact extends around the world. Established in 1932 and accredited by the National Association of Schools of Music since 1936, we pride ourselves on our student-centered tradition of musical excellence. As dean, I am thrilled to join with world-class faculty and dedicated staff to ensure that our students receive an educational experience of the highest quality.

Prospective students seeking to earn a music degree will find that we offer a variety of opportunities for both individual and collaborative growth and creativity. Our expansive music facilities are abuzz with activity year-round, and feature performances by students, our ensembles, our faculty, and guest artists from around the world. We also have a long tradition of hosting summer music camps and other programs to suit a variety of interests. Our School boasts many marks of distinction, including our well-resourced music library and our internationally-acclaimed vocal and instrumental ensembles, such as the Cardinal Singers, the UofL Wind Ensemble, and the UofL Symphony Orchestra. Our School is further distinguished by the Grawemeyer Award for Music Composition, a decades-long association with the Jamey Aebersold Summer Jazz Workshops, our Jazz and New Music Festivals, and the Louisville Chamber Music Society. Our faculty and students study, research, perform, and serve well beyond the Louisville city limits, at points ranging from Carnegie Hall, to Costa Rica, Ecuador, South Korea, Thailand, Vienna, and Denmark.

Alongside our undergraduate and graduate degrees in performance and education, students can explore culturally-diverse course offerings and innovative programs, such as a new bachelor's degree in music and new media, as well as undergraduate and graduate degrees in music therapy. Additionally, students with dual interests might consider one of our combination degrees, which link, for example, the study of music therapy with jazz, or the study of music education with jazz.

Parents can rest assured that the UofL School of Music is a place where students are both challenged and supported. Music majors typically spend many hours practicing, performing, and studying, as they develop the disciplined work ethic necessary for success in the professional world. Our peer mentors, tutors, and the Student Care Team are just a few of the resources in place to ensure that students retain a healthy balance as they navigate the many choices that campus life affords.

Our School of Music is a great place to learn, a great place to teach, and also a great place to invest. Throughout our building, you'll find the names of alumni, friends, and well-wishers whose many forms of generosity have supported scholarships for our students, the maintenance and beautification of our facilities, and our many programs. Those investments continue to yield wonderful returns that bode well for our community and beyond.

Teresa Reed
Dean, School of Music
University of Louisville

PROGRAM

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PROGRAM

How to make a difference in a student's life

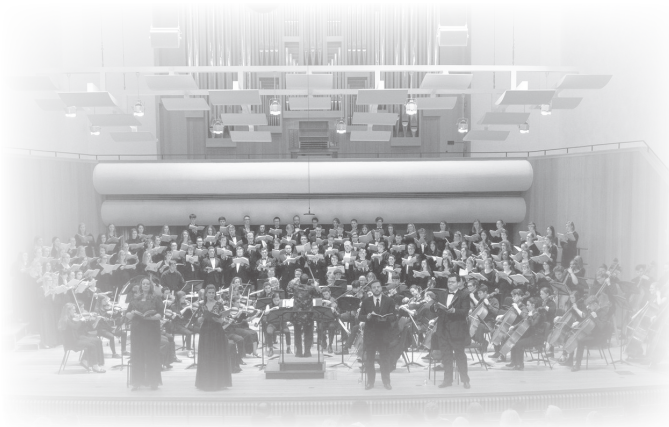
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University of Louisville

presents

Riley Ferretti Senior Composition Recital

Seungah Kwon, *Conductor*



Sunday, April 3, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

The Oak (2021)	Riley Ferretti (b. 2000)
Asperges Me (2018)	Riley Ferretti
A Prayer (2021)	Riley Ferretti
Seasons (2021)	Riley Ferretti
I. Spring	
II. Winter	
III. Fall	
IV. Summer	

Intermission

Through the Microscope (2022)	Riley Ferretti
I. Stentor Coeruleus	
II. Cyanobacteria	
III. Spirostomum	
IV. Amoebae	
V. Peritrich Ciliates	
Six (2021)	Riley Ferretti
Color Movements (2020)	Riley Ferretti
I. Yellow	
II. Blue	
Music for Moving Places (2022)	Riley Ferretti
I	
II	
III	
IV	

PROGRAM NOTES

The Oak (2021)

The Oak at its surface level describes the life of a tree and how it changes throughout the seasons. However, when looking deeper, the true meaning starts to unfold into something powerful. *The Oak* feels as if it is advising the reader by showcasing the beauty that is life, while also reminding us that as we age, all we will have left is ourselves.

Live thy Life, Young and old, Like yon oak, Bright in spring,
Living gold; Summer-rich Then; and then
Autumn-changed Soberer-hued
Gold again.
All his leaves
Fall'n at length, Look, he stands, Trunk and bough Naked strength.
Alfred Lord Tennyson

Asperges Me (2018)

I had first gotten the inspiration to write this piece from the stars and the idea of looking up into the night sky in awe and wonder. Using this text, and reading the meaning behind it, I had formed this piece around the idea of someone looking up into the night sky in question, hoping to receive an answer.

Latin:

Asperges me, Domine, Hyssopo, et
mundabor: Lavabis me, Et super nivem
dealbabor. Miserere mei, Deus, Secun-
dum magnam misericordiam tuam.
Gloria Patri, et Filio, Et Spiritui Sancto.
Sicut erat in principio, Et nunc, et sem-
per, Et in saecula saeculorum. Amen

English:

Cleanse me, O Lord, With hyssop, and I
shall be made clean: Wash me, and I shall
be made whiter than snow. Have mercy
on me, O God, According to Your great
mercy. Glory be to the
Father, and to the Son, And to the Holy
Ghost. As it was in the beginning, Is now,
and ever shall be, World without end.
Amen

PROGRAM NOTES

A Prayer (2021)

When I was first starting to compose, my high school choral director gave me a book of Sara Teasdale's poems to write music to, and since then, I've fallen in love with her writing. This poem is so intriguing because of its power and confidence in living a life for love. In context with the title, the piece changes to a feeling of yearning that is nearly heartbreaking, which made me want to write this piece.

*Until I lose my soul and lie Blind to the beauty of the earth,
Deaf though shouting wind goes by, Dumb in a storm of mirth;
Until my heart is quenched at length And I have left the land of men,
Oh, let me love with all my strength Careless if I am loved again.*

Sara Teasdale

Seasons (2021)

Seasons for solo violin represent my thoughts and feelings about the changes of the seasons. While the weather changes largely influence my thoughts about these times of the year, annual events and holidays also influence my views. For example, while Fall is beautiful with the changing of the leaves and cool weather, it also represents new changes and the beginning of the end of the year.

Through the Microscope (2022)

Through the Microscope was conceived through my own interest in microbiology and what can be seen through the microscope. When I discovered the Instagram account @tardibabe, I knew I had to at least attempt to compose a few pieces to the videos I watched. Each video focuses on a different organism and my personal interpretation of them through electronic music. Sharing these videos with the audience is integral to the performance, not only because I wrote the pieces specifically for them, but it helps to show the reason as to why I composed what I did.

Six (2021)

Six is directly inspired by the video game 'Little Nightmares' and explores the childlike qualities of the game combined with the horror. Creating music with the intention of giving the listener a negative, fearful emotion rather than a happier one was a new experience in creating this piece, but essential as a composer to be able to learn how to communicate many different feelings fully.

Color Movements (2020)

As a composer, it is essential to gain a better understanding of emotions and how they are represented in music. Color Movements was created to explore this concept and attempts to showcase how specific colors make me feel.

Music for Moving Places (2022)

My favorite aspect of driving is being able to listen to music. Having lived in many places, I've slowly come to identify specific sounds or songs with the scenery that was surrounding me at the time. The different movements represent many other places and times in my life, ranging from when I lived in New Mexico many years ago to a few months ago driving to school.

Vocalists & Instrumentalists

Soprano:

Abby Mires
Maddie Carbary
Molly Melahn
Sarah Byrd
Emma Pinkley
Sarah Givens

Alto:

Hannah Gibson
Hanne Mehler
Rachel Turnbull
Amelia Glikin
Lakyya Washington

Tenor:

Max Taylor
Nick Roan
Tyler Carnes
Calvin Ramirez
Ben Horman

Bass:

Benjamin Carter
Cameron Carnes
Matthew Houston
Siwon Kim
Noah VanRude
Jimmy Cluxton

Piano:

Benjamin Carter

Percussion:

Luke Anderson

Violin:

Kie Uabamrungjit

Trumpet:

Nick Felty
Angel Gross

Horn:

Natalie Karrick

Trombone:

Cam Gooden

Tuba:

Ben Bunting

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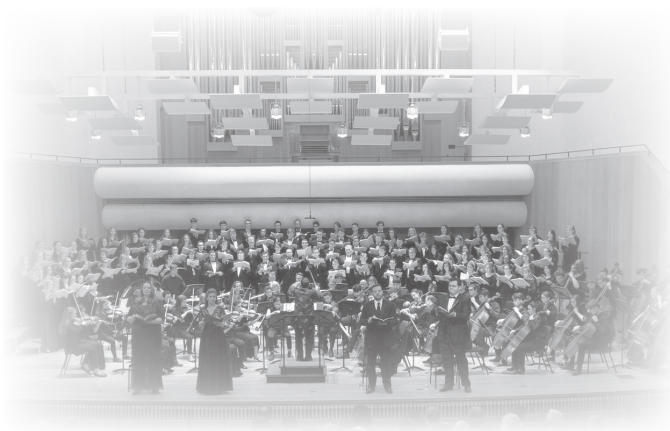
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University of Louisville
presents
Kenneth Conrow

Graduate Tuba Recital
Student of Dr. Clint McCanless

Jessica Dorman, piano



Sunday, April 3, 2022
Comstock Concert Hall
2:00 p.m.

PROGRAM

Concert Piece No.1

Rodger Vaughan
(1932-2012)

Drei Romanzen, Op. 94

Robert Schumann
(1810-1856)
arr. Floyd Cooley

I. Moderato

II. Semplice, Affettuoso

III. Moderato

Song and Dance

Leslie Bassett
(1923-2016)

I. Song

II. Dance

INTERMISSION

Ariosio

Warren Benson
(1924-2005)

Sonata for Tuba and Piano

John Cheetham
(b. 1939)

I. Moderato

II. Lamentoso

III. Giocososo

PROGRAM

Concertpiece No. 1

**Rodger Vaughan
(1932-2012)**

Rodger D. Vaughan (1932-2012), tubist and composer, spent 34 years teaching both tuba and music theory at California State-Fullerton. He produced the first West Coast Octubafest, as well as over 50 arrangements for the professional tuba quartet, the Tubadours. Mr. Vaughan contributed many works for the instrument, ranging from unaccompanied pieces to a duet for tuba and soprano. In his will, the composer left all royalties from his compositions to the International Tuba and Euphonium Association.

Concertpiece No. 1 (1959) has become a standard solo work for the tuba, serving as a strong option for solo competition. In a semi-contemporary style, the work showcases both the lyrical and technical capabilities of the contrabass tuba. The disjunct first theme occurs several times throughout, each time interjected by a section of lyrical material. The final statement of the theme is highly ornamented and starts the piece's descent into the lowest register of the instrument for the conclusive note.

Drei Romanzen

**Robert Schumann
(1810-1856)
arr. Floyd Cooley**

Robert Schumann (1810-1856) was a German composer and music critic during the 19th century. A talented young musician, Schumann gave his first performances on piano at the age of 11, appearing with musicians like Carl Marie von Weber. Later in his adolescence, the composer became infatuated with poetry, eventually experimenting with poems of his own. The combination of his ability on piano and his developing love for poetry would lead to some of his strongest work, the Art Song.

Drei Romanzen, Op. 94 (1849) is an art song originally composed for oboe and piano. Schumann also wrote additional versions for clarinet and violin. The first movement, Nicht Schnell (not fast) begins in A minor with an open-ended call and response between the soloist and piano. The mood of the movement remains melancholy, aside from an ascending motif in C major which indelibly gives way to a descending chromatic passage. After this passage, the piece returns to the opening key and the movement fades, concluding with a whisper. The second movement, Einfach, Inning (simply, heartfelt) contrasts significantly to the first. The A section is an expressive melody, characterized by large intervallic leaps and repetitive rhythmic vocabulary. The B section arrives in the Sturm und Drang style (storm and stress), creating stress with offset rhythms and chromatic harmonies. With the return of the A section, the heartfelt melody concludes the movement. The third movement, Nicht Schnell, begins with a unison line between the two instruments. The tuba and piano break off into a dialogue, which resolves back to the original unison line. The return of the primary theme is followed by a coda. - not the bleak ending one anticipates. The coda stresses the dominant for several bars before concluding the piece with a joyful cadence in A major.

PROGRAM

Song and Dance

**Leslie Bassett
(1923-2016)**

Leslie Bassett (1923-2016) is a Pulitzer Prize winning American composer and former professor of composition at the University of Michigan. Studying music from a young age, Mr. Bassett began his career as a student at Fresno State and served as a trombonist/arranger with the 13th Armored Division Band, during WWII. Following the war, he pursued graduate study at the University of Michigan with Ross Lee Finney, then further refined his craft as a Fulbright scholar in Paris under Arthur Honegger and Nadia Boulanger. Mr. Bassett joined the faculty at the University of Michigan in 1952, becoming head of the composition department in 1970, and an Albert A. Stanley Professor in 1977. He was the founder of the school's electronic music studio and stayed actively involved until his retirement in 1991. Mr. Bassett received many awards for his compositions, and in 1966 received the Pulitzer Prize in music for his *Variations for Orchestra*, premiered in Rome by the RAI Symphony Orchestra under Feruccio Scaglia.

Song and Dance for Tuba and Piano was premiered on February 12th, 1995 during a recital by faculty tubist Fritz Kaenzig and pianist Anton Nel at the University of Michigan School of Music. It is noted in the score that Mr. Kaenzig performed the piece on the contrabass CC tuba. The first movement titled "Song" is a conversation between the performers; the piano often fills gaps left by the solo line. The second movement titled "Dance" is a series of wandering chromatic eight-notes set in compound triple and duple meters.

Arioso

**Warren Benson
(1924-2005)**

Warren Benson (1924-2005) was an American composer best known for his innovative works for wind ensemble. *The Leaves are Falling* (1964) and *The Passing Bell* (1974) are just a few of his contributions to the wind ensemble literature. His catalogue includes over 150 compositions covering many significant genres of music. Beginning his career as timpanist of the Detroit Symphony Orchestra, Mr. Benson would come to teach percussion and composition at Ithaca College for 14 years. In 1967 he became professor of composition at the Eastman School of Music, where he taught until his retirement in 1993.

Arioso for Tuba and Piano (1958) is a short, lyrical piece for the contrabass tuba. Following a piano introduction, the piece gives way to a flowing melodic line in the warmest sounding register of the instrument. The low register capabilities of the contrabass tuba are highlighted as the piece descends into the pedal register in the final measures. The work has been recorded and released on CD by tubists Philip Sinder and Scott Watson.

PROGRAM

Sonata for Tuba and Piano

John Cheetham
(b. 1939)

John Cheetham, born in Taos, New Mexico in 1939, is an American Composer and Educator. Dr. Cheetham received his bachelor's and master's degrees from the University of New Mexico, and a Doctor of Musical Arts in composition from the University of Washington. He is a Professor Emeritus of Theory and Composition at the University of Missouri-Columbia, where he composed for nearly all mediums during his tenure.

Dr. Cheetham made significant contributions to brass playing during his career. He wrote prominent pieces for tuba-euphonium ensemble (Consortium), brass quintet (Scherzo) and large brass ensemble (Keystone Celebration). The Sonata for Tuba and Piano, completed in 2000, is dedicated to David Kutz, who at that time was a faculty member at the University of Missouri. The work received its international premiere at the 2000 International Tuba Euphonium Conference in Regina, Canada.

The composition includes driving rhythmic energy, tuneful melodies, and approachable harmonic content. The first movement contains a disjunct melody in fast triple meter which is disrupted by several call and response sections between the tuba and piano. The second movement sets a melancholy mood with a lyrical solo line. This wandering gives way to a section in 7/8 time, eventually returning to the original melodic motif. The third movement brings the piece to a joyful conclusion. Throughout, rapidly ascending and descending lines give way to a rhythmically energized melody. Several lyrical sections interject throughout, and the movement concludes with a heavily ornamented statement of the primary theme.

PROGRAM

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PROGRAM

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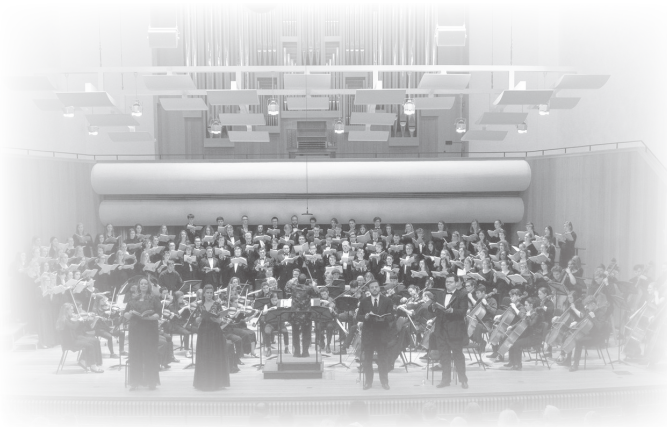
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University of Louisville

Hunter Snow

Senior Trombone Recital



Student of Dr. Brett Shuster



Wednesday, April 6, 2022
Bird Recital Hall
5:00 p.m.

PROGRAM

Bolivar

Eric Cook
(1916-1985)

*Accompanied by
Jessica Dorman, piano*

St. Thomas Sonata

Anon.
(ca. 1669)

I. Dignitoso
II. Fuga
III. Aria and Variation
IV. Gigue

*Accompanied by
Jessica Dorman, piano*

Jazz Triptych

David F. Wilborn
(b. 1961)

*Accompanied by
Jessica Dorman, piano*

I was like WOW

JacobTV
(b. 1951)

Capriccio

Steven Verhelst
(b. 1981)

Trombone

Logan Myers
Sean Small
Vincent Simon
Ian Dutkiewics
Dane Howell

Bass Trombone

Cody Coleman
Nick Izor

Dr. Brett Shuster, Conductor

PROGRAM NOTES

Eric Cook began his career as a concert pianist, playing in top bands from 1939-1945. After the war, he worked as a conductor and orchestrator for several British films and television shows. *Bolivar* is composed using rhythms and modes commonly used in the Latin style. The piece opens with a lyrical Latin influenced melody, and is then repeated through multiple variations until reaching a cadenza. The cadenza is highly virtuosic and contains previously stated motives. The opening section is then repeated, and an exciting coda ends the piece.

The 17th Century 'St. Thomas Sonata' is the oldest known solo work written specifically for trombone. Trombonist and scholar, Ken Shifrin discovered the manuscript while searching through archival material of the Augustinian monks of the St. Thomas Church in Brno, Moravia. It is believed that the piece may have been written by one of the priests at the church. It is written in four movements, in which all but the first are repeated and embellished upon. This piece is very reminiscent of the early baroque style.

David Wilborn is the Associate Professor of Music at Texas A&M University, where he teaches the low brass studio and coordinates small ensembles. He is also the composer of several significant works for brass instruments. His "Excursions for Six Trombones" was selected as the winner of the 2003 Allen E. Ostrander Trombone Choir Composition Prize. In this three-movement work, Wilborn displays three diverse jazz styles in a concert setting for trombone and piano. In the first movement, *Ragtime Fantasy*, Wilborn captures the melodic style of famous ragtime composer Scott Joplin. He also incorporates the stride style of Willie "The Lion" Smith. His second movement, *Tango Nuevo*, captures the style of Argentinian composer Ástor Piazzolla. Piazzolla is often recognized for incorporating jazz styles in his tango music. The final movement, *Boogie*, captures the happy, energetic dance style of Fats Waller. Waller's boogie style is indicated by the technical demand for both the trombone and piano.

JacobTV is recognized for his so-called Boombox music, written for live instruments with a speech based melody soundtrack. This piece was written in 2006, and dedicated to Dutch trombonist Jörgen van Rijen. The video captures sound clips of interviews from two US soldiers who fought in the Iraq war: Sam Ross, 21, and Tyson Johnson, 22, were both severely injured from the Iraq war in 2003, and have shared their experience with us. The interviews are taken from 'Purple Hearts', a VPRO (broadcasting company) documentary by Roel van Broekhoven. During the piece, the trombone and soundtrack interconnect to help immerse the audience in the scene of the war, as described by the two soldiers.

Steven Verhelst is well known for his brass chamber music, most notably for trombone. *Capriccio* is an exciting piece for solo trombone with trombone choir accompaniment, written in three succeeding parts. The piece opens in a triumphant manner that allows both the soloist and choir to display their brilliance. The emotional intensity continues throughout the first section, until we reach a very dissonant chord which resolves to indicate a close to the first section. The middle of the work is very lyrical in nature and encompasses the beauty and warmth of the trombone. We then reach a cadenza, which captures earlier motives from the piece, and acts as a bridge to the final section. The final section starts soft with light accompaniment, it slowly builds in intensity and dynamic until reaching a loud unison note to end the piece.

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Dr. Anna Petrova Piano Studio Recital



Wednesday, April 6, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Preludes Book 1

X. The sunken cathedral

IX. Interrupted Serenade

C. Debussy

(1862 - 1918)

Sarah Martel

Soirées musicales, Op. 6

II. Nocturne

C. Schumann

(1819 - 1896)

Rachel Turnbull

Prelude in C-sharp Minor, Op. 3, No. 2

S. Rachmaninoff

(1873 - 1943)

Derrick Carter

Lyric Pieces, Op. 43

I. Butterfly

E. Grieg

(1843 - 1907)

Abigail Denison

Romanian Dances, Sz. 56

I. Stick Game

II. Peasant Costume

B. Bartók

(1881 - 1945)

Rachel Ford

PROGRAM

Pieces Fugitives, Op. 15, No. 4

C. Schumann
(1819 - 1896)

Sarah Byrd

Prelude and Fugue in D minor, WTC Book 2 BWV 875

J. S. Bach
(1685 - 1750)

Pablo Cardozo

Impromptu No. 1

X. Montsalvatge
(1912-2002)

Benjamin Carter

Sonata No. 9 in C Major, Op. 103

I. Allegretto

IV. Allegro con brio, ma non troppo presto

S. Prokofiev
(1891-1953)

Nolan Alexander Ancil

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Toccata

Pierre Sancan
(1916-2008)

Sarah Martel, piano

Fantasia da Concerto su motivi de “La Traviata” di G. Verdi, Op. 45 Donato Lovreglio
(1841-1907)
rev. Alamiro Giampieri

Patrick Nguyen, clarinet
David George, piano

Rhapsody for Alto Saxophone
II.

André Waignein
(1942-2015)

Tarrylton Dunn, saxophone
Adrienne Fontenot, piano

Klonos

Piet Swerts
(b. 1960)

Kaitlyn Purcell, saxophone
Adrienne Fontenot, piano

Brilliance
II. Desinvolte
III. Dolcissimo

Ida Gotkovsky
(b. 1933)

Chloe Frederick, saxophone
Adrienne Fontenot, piano

Sonata for Alto Saxophone and Piano
II. Andante cantabile

Lawson Lunde
(1935-2019)

Felicity Harley, saxophone
Adrienne Fontenot, piano

Fantaisie

Denis Bédard
(b. 1950)

Madeleine McGinnis, saxophone
Adrienne Fontenot, piano

University of Louisville Jazz Ensemble I

with
Michael Phillip Mossman



Thursday, April 7, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Miss Fine

Oliver Nelson
(1932-1975)

Dance of Denial

Michael Mossman
(b. 1959)

Con Alma

Dizzy Gillespie
(1917-1993)
Arr. Michael Mossman

Oclupaca

Duke Ellington
(1899-1974)
Arr. Michael Mossman

Smoke Gets in Your Eyes

Jerome Kern
(1885-1945)
Arr. Michael Mossman

Vierd Blues

Miles Davis
(1926-1991)
Arr. Michael Mossman

Una Mas

Kenny Dorham
Arr. Michael Mossman

PERSONNEL

Jazz Ensemble I

Saxes

Jeremy Lanas, *Alto I*
Desmond Anderson, *Alto II*
Jason Knuckles, *Tenor I*
Tanner Swift, *Tenor II*
Peter Meyer, *Baritone*

Trumpets

Will Joiner, *Lead Trumpet*
Will Hoyt, *Trpt II*
Mayur Gurukkal, *Trpt III*
Thomas Putterbaugh, *Trpt IV*

Trombones

Camron Gooden *Lead Trombone*
Ivo Ferigra, *Trombone II*
Logan Meyers, *Trombone III*
Carter Cantrell, *Bass Bone*

Rhythm Section

Colin Crothers, *Piano*
Kasym Moldogaziev, *Guitar*
Tyler Papierniak, *Bass*
Joel Murtaugh, *Bass*
Reeves Outen, *Drums*
Darius Ca'mel, *Drums*

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Opera Theatre

presents

The Elixir of Love

A Comic Opera
by Gaetano Donizetti



Swain Student Activities Center
W201 Multipurpose Room
Friday, April 8, 2022 at 8:00 p.m.
Sunday, April 10, 2022 at 3:00 p.m.

PROGRAM

The Elixir of Love

Music by Gaetano Donizetti

Libretto by Felice Romani

English Translation by Ruth & Thomas Martin

Cast

Nemorino	Noah Bruce+ Tyler Carnes*
Adina	Louisa Wimmer+ Yoo Jin Jung*
Belcore	Troy Sleeman
Dr. Dulcamara	Cameron Carnes
Gianetta	Sophia Crowder+ Sarah Moser*

+Friday, *Sunday

Chorus

Ashton Clark, Sarah Givens, Molly Melahan, Abby Mires,
Danielle Sinkhorn, Matthew Houston, Ethan Murphy, Carter Nelson.

Synopsis

ACT I

Italy, 1836. Nemorino, a young villager, is unhappily in love with the beautiful farm owner Adina, who he thinks is beyond his reach. Adina tells the gathered peasants about the book she is reading—the story of how Tristan won the heart of Isolde by drinking a magic love potion. A regiment of soldiers arrives, led by the pompous Sergeant Belcore, who immediately introduces himself to Adina and asks her to marry him. Adina declares that she is in no hurry to make up her mind but promises to think over the offer. Left alone with Nemorino, Adina tells him that his time would be better spent in town, looking after his sick uncle, than hoping to win her love. She suggests that he do as she does and change affections every single day. Nemorino reminds her that one can never forget one's first love.

Dr. Dulcamara, a traveling purveyor of patent medicines arrives in the village advertising a potion capable of curing anything. Nemorino shyly asks him if he sells the elixir of love described in Adina's book. Dulcamara claims he does, slyly proffering a bottle of simple Bordeaux. He explains that Nemorino will have to wait until the next day—when the doctor will be gone—to see the results. Though it costs him his last florin, Nemorino buys and immediately drinks it. Nemorino begins to feel the effect of the “potion” and, convinced he will be irresistible to Adina the next day, feigns cheerful indifference towards her. Surprised and hurt, Adina flirts with Belcore. When orders arrive for the sergeant

PROGRAM

to return immediately to his garrison, Adina agrees to marry him at once. The shocked Nemorino begs her to wait one more day, but she dismisses him and invites the entire village to her wedding. Nemorino desperately calls for the doctor's help.

ACT II

At the pre-wedding feast, Adina and Dulcamara entertain the guests with a song. Adina wonders why Nemorino isn't there. She doesn't want to sign the marriage contract until he appears. Meanwhile, Nemorino asks Dulcamara for another bottle of the elixir. Since he doesn't have any money left, the doctor agrees to wait so Nemorino can borrow the cash. Belcore is bewildered that Adina has postponed the wedding. When Nemorino tells him that he needs money right away, the sergeant persuades him to join the army and receive a volunteer bonus. Nemorino buys more elixir and suddenly finds himself besieged by a group of women. Unaware of the news that his uncle has died and left him a fortune, he believes the elixir is finally taking effect. Adina feels responsible for Nemorino's enlistment, but her concern turns to jealousy when she sees him with the other women. Dulcamara boasts about the power of his elixir and offers to sell Adina some, but she is determined to win Nemorino all on her own.

Nemorino now feels sure that Adina cares for him: He noticed a tear on her cheek when she saw him with the other women. Adina returns to tell Nemorino that she has bought back his enlistment papers. When he again feigns indifference, she finally confesses that she loves him. Belcore appears to find the two embracing and redirects his affections to Giannetta, declaring that thousands of women await him elsewhere. Dulcamara brags to the crowd that his miraculous potion can make people fall in love and even turn poor peasants into millionaires.

From the Metropolitan Opera, New York, New York.

Artistic and Production Staff

Stage Director	Michael Ramach
Music Director	Kimcherie Lloyd
Rehearsal Pianist/Coach	Kara Huber
Set Design	Miles Ray
Lighting Design	Brett Landow
Costume Coordinators	Suzy Stone and Hilda Carr
Photographer	Jan Abbott
Wardrobe Mistresses	Sarah Givens, Molly Melahan, and Abby Mires
Production Assistance	Student Activities Center Staff

Special Thanks

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Alice Baldwin, Camille Watson, Chris Dye, and USA Imaging.

PROGRAM

University Symphony Orchestra

Kimcherie Lloyd, *Director*

Joshua Lowery and Misaki Hall, *Graduate Assistants*

Violin I

Yuhao Li
Aimee Quinn
Angkun Uabamrungjit
Kerwin Gonzalez
Samantha Lamkin
Misaki Hall

Violin II

Varissara Tanakom
Anna Lavery
Bria Quinn
Hannah Gibson
Dayana Cedeno-Iglesias
Mia-Rose Lozado
Reagan Ballard

Viola

Sarah Wilson
Nathaniel Jackson
Sheronda Shorter
Elizabeth Knutowski
Eli Reed
Pablo Reyes
Asha Peoples
Andrew Baldeon

Cello

Roman Wood
Brendan Stock
Ainsley Moore
Nathan Tantasook
Benjamin Meitzen
Eleanore Ragan
Owen Talley
Logan Florence

Double Bass

John Anderson
Jonathan Kaiser
Tina Slone
Taylor Hoog
Sophia Waldschmidt
Andrew Van Meter
Michael Dennis
Eric Eastman
Arlen Faulkner

Piccolo

Trent Ripberger
Alison Addie

Flute

Cameron Bilek
Trent Ripberger
Alison Addie
Hannah Iglehart

Oboe

Jackson Brummett
Stephanie Hile

Clarinet

Elise Piecuch
Austin Glover
Kelly Hayden

Bass Clarinet

Chandler Craine

Bassoon

Zachary Lynn
Marissa Keith
Ashton Woodard

Horn

Michael Coleman
Allie Swarens
Korey Garcia
Bailey Hatzell
Christopher Woosley
Caitlin Kemker

Trumpet

William Joiner
Gabe Edwards
Evan Schnieder
Andrew Steinsultz
Angel Gross

Trombone

Logan Myers
Sean Small

Bass Trombone

Carter Cantrell

Tuba

Ben Bunting

Percussion

Luke Anderson
Garret Bunn
Alex Pritchett
Stephanie Lawson

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GREETINGS FROM THE DEAN



It's an exciting time to be a part of the School of Music at the University of Louisville! Situated in the heart of a culturally vibrant community, our School of Music has both a rich history and a bright future, and its impact extends around the world. Established in 1932 and accredited by the National Association of Schools of Music since 1936, we pride ourselves on our student-centered tradition of musical excellence. As dean, I am thrilled to join with world-class faculty and dedicated staff to ensure that our students receive an educational experience of the highest quality.

Prospective students seeking to earn a music degree will find that we offer a variety of opportunities for both individual and collaborative growth and creativity. Our expansive music facilities are abuzz with activity year-round, and feature performances by students, our ensembles, our faculty, and guest artists from around the world. We also have a long tradition of hosting summer music camps and other programs to suit a variety of interests. Our School boasts many marks of distinction, including our well-resourced music library and our internationally-acclaimed vocal and instrumental ensembles, such as the Cardinal Singers, the UofL Wind Ensemble, and the UofL Symphony Orchestra. Our School is further distinguished by the Grawemeyer Award for Music Composition, a decades-long association with the Jamey Aebersold Summer Jazz Workshops, our Jazz and New Music Festivals, and the Louisville Chamber Music Society. Our faculty and students study, research, perform, and serve well beyond the Louisville city limits, at points ranging from Carnegie Hall, to Costa Rica, Ecuador, South Korea, Thailand, Vienna, and Denmark.

Alongside our undergraduate and graduate degrees in performance and education, students can explore culturally-diverse course offerings and innovative programs, such as a new bachelor's degree in music and new media, as well as undergraduate and graduate degrees in music therapy. Additionally, students with dual interests might consider one of our combination degrees, which link, for example, the study of music therapy with jazz, or the study of music education with jazz.

Parents can rest assured that the UofL School of Music is a place where students are both challenged and supported. Music majors typically spend many hours practicing, performing, and studying, as they develop the disciplined work ethic necessary for success in the professional world. Our peer mentors, tutors, and the Student Care Team are just a few of the resources in place to ensure that students retain a healthy balance as they navigate the many choices that campus life affords.

Our School of Music is a great place to learn, a great place to teach, and also a great place to invest. Throughout our building, you'll find the names of alumni, friends, and well-wishers whose many forms of generosity have supported scholarships for our students, the maintenance and beautification of our facilities, and our many programs. Those investments continue to yield wonderful returns that bode well for our community and beyond.

Thanks for your interest in the School of Music at the University of Louisville. I hope you'll plan to visit our lovely campus and experience some of our performances. We'd love to welcome you to our community.

Teresa Reed
Dean, School of Music
University of Louisville

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How to make a difference in a student's life

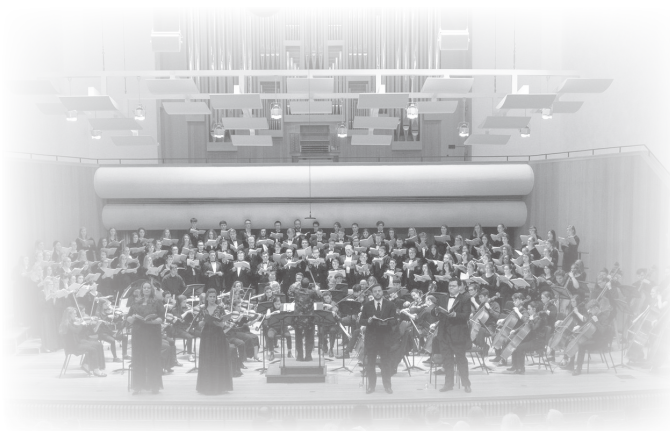
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University of Louisville

presents

Joel Murtaugh

Graduate Jazz Bass Recital
A Student of Christopher Fitzgerald



Friday, April 8, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

Equinox	John Coltrane (1926-1967) arr. Joel Murtaugh
How My Heart Sings	Earl Zindars (1927-2005)
I'll Remember April	Gene de Paul (1919-1988)
Celia	Bud Powell (1924-1966) arr. Joel Murtaugh
Ellen David	Charlie Haden (1937-2014)
Dark River	Joel Murtaugh (b. 1994)
From the Mountaintop	Joel Murtaugh (b. 1994)
After You've Gone	Turner Layton (1894-1978)

Personnel

Mayur Gurukkal, trumpet
Jason Knuckles, tenor sax
Ivo Ferigra, trombone
Kasym Moldogaziev, guitar
Will Doty, piano
Reeves Outen, drums

PROGRAM

Equinox

John Coltrane
(1926-1967)
arr. Joel Murtaugh

We will open the concert with a very primal sounding blues by the great John Coltrane. Named by Naima, Coltrane's wife, the title seems fitting since John was born on an autumn equinox. The tune has a very deep quality to it as if someone is telling an epic poem. The simplicity and grandness is why I have always enjoyed this composition. I've kept his music intact with a small addition to make it our own.

How My Heart Sings

Earl Zindars
(1927-2005)

Made famous by Bill Evans, this tune was written by his friend Earl Zindars. Zindars is interesting because he is one of the few jazz composers that didn't play the recordings himself. This tune is a great example of his work as it is simple on the surface but intricately woven underneath. This beautiful piece has a sense of melancholy and joy and really allows any improviser to express himself in the moment.

I'll Remember April

Gene de Paul
(1919-1988)

This has always been a favorite of mine since the beginnings of me playing this great music. The song itself is actually about a romantic relationship ending but it isn't torn with grief but instead with sense of a fond memory. I'll be performing this solo in the style of Jorge Roeder.

Celia

Bud Powell
(1924-1966)
arr. Joel Murtaugh

This cheerful tune was written by one of the greats of bebop and shares the name with composer's daughter. I can only imagine that this melody came from the joy of Powell being a father. Since first hearing this piece, I enjoyed how the melody moved and I knew I wanted to learn it. I've kept the melody true to Bud's writing with some added parts from me.

Ellen David

Charlie Haden
(1937-2014)

Written by one of my favorite bass players, this composition shares the name of Haden's wife at the time. I'd consider this piece to be a very deep love song with a strong lyrical quality to it. We'll be performing with that same sense of lyricism and storytelling.

PROGRAM

Dark River

Joel Murtaugh
(b. 1994)

This piece came from a time of me listening to way too much Ben Wendel, Pat Metheny and John Fahey. What I imagined was the sensation of floating on my back down a calm but immensely dark river. At times the river is covered and other times the sun shines on it. This piece really helped me learn more of my craft and is one I very much enjoy playing with this group.

From the Mountaintop

Joel Murtaugh
(b. 1994)

This is another original by me and was directly inspired by my hikes I would go on when I was growing up. I would pick a direction and just explore what was there. Truth be told I wasn't climbing a mountain but more of hill. Still, it feels pretty darn awesome to make it to the top of large hill! This tune was my attempt at writing something inspired by the folk music of my home.

After You've Gone

Turner Layton
(1894-1978)

Our last tune is a very old tune about a failed relationship. The lyrics paint the picture of sadness and loneliness with a dash of self confidence. "There'll come a time when you'll regret it." I've always enjoyed this tune both for its melody and for its mood. Our performance is inspired by two of my favorite vocalists, Ella Fitzgerald and Dinah Washington. Thank you for coming!

PROGRAM

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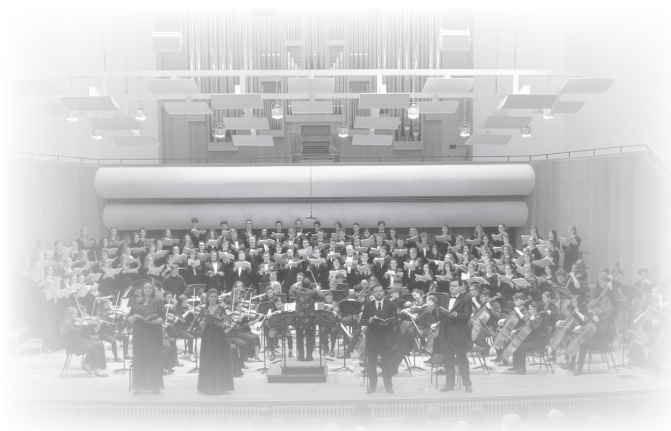
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University of Louisville Black Diamond Choir

Jason Clayborn, *Director*



Saturday, April 9, 2022
Strickler Hall
7:00 p.m.

PROGRAM

UNIVERSITY OF LOUISVILLE
BLACK DIAMOND CHOIR
Jason Clayborn, *Director*

Do You Know Him

Hezekiah Walker

I Am

James Fortune

Wonderful Is Your Name

Hezekiah Walker

Worked It Out

Ricky Dillard

Trust Me

Richard Smallwood

ABOUT THE PERFORMERS

BLACK DIAMOND CHOIR

Since 1969, the Black Diamond Choir has been a safe space for Black students, lovers of Gospel music, and those who may practice Christianity. Black students saw a need for congregating to support each other during the tumultuous 1960's, which resulted in the birth of Black Diamond Choir. Throughout the 5 decades of Black Diamond Choir, students have performed Gospel music and recorded songs to contribute to albums. Despite the transformations of Gospel music over the years, BDC remains because of the sense of community and nurturing that takes place amongst sopranos, altos, tenors and baritones seeking connection to something bigger than themselves at UofL. Whether traveling to our nation's capital, the Deep South or the United Kingdom, BDC uses music and fellowship to provide food for the soul.

CHOIR MEMBERS

Deja Brewer
Kiara Brewer-Carroll
Ariyah Gaw
Taylor Griffith
Nathan Lowhorn
Zakariyya Muhammad
Aliza Smith
Sierra Smith
Lafayette Stephens
Janaysha Williams

MUSICIANS

Gabriell Hatcher II - Keyboard
Charles Anderson - Drums

DIRECTOR

Jason Clayborn

PROGRAM

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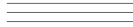
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University of Louisville
presents
Elizabeth Knutowski

Graduate Viola Recital
Student of Brittany MacWilliams



Nolan Alexander Ancil, piano



Saturday, April 9, 2022
Bird Recital Hall
4:00 p.m.

PROGRAM

Suite No. 6 in G Major, BWV 1012

Johann Sebastian Bach
(1685-1750)

- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Gavotte I
- VI. Gavotte II
- VII. Gigue

From My Garden

Ursula Mamlok
(1923-2016)

Sonata No. 1 in C minor for Viola and Piano, Op. 18

Edwin York Bowen
(1884-1961)

- I. Allegro Moderato
- II. Poco Lento e Cantabile
- III. Presto

PROGRAM

Suite No. 6 in G Major, BWV 1012

Johann Sebastian Bach
(1685-1750)

It is unclear during what period of life Bach composed the Six Suites, and there are four early manuscripts – none of them written in J.S. Bach's hand, all of them varying from each other in ways both small and large. Nonetheless, the overall form of the suites remains constant between manuscripts even if articulations, and even some notes, do not. All of the suites consist of stylized French dances, excluding the preludes, which are more like fantasias than rhythmic dances. This Prelude is gorgeously resonant, featuring open strings complemented by sympathetic resonance on stopped strings. The following Allemande is a serious and calm dance, with this one being particularly vocal in its long melodies, whereas the Courante moves briskly, which makes sense as Courante evokes “running” in its etymology. The Sarabande is stately, and this one is particularly sweet with its prominent sixths. The Gavottes here are cheerful in character, and a jocular Gigue closes out this suite.

The Sixth Suite in G Major here is transposed from the original D major. The original composition called for a five-stringed instrument, possibly a violoncello piccolo (played similarly to a modern cello, with an E string) or a violoncello da spalla (played on the shoulder, like an oversized viola, but also with an E string). Cellists generally play in the original D major but compensate for the lack of E string by playing in high positions. Violists, however, are offered the option of either D major or playing the work a fifth down, in G major, with the introduction of a few awkward octave changes. I have elected to perform the transposed version, as I find that sacrificing the soaring upper register is conducive to healthier playing.

From My Garden

Ursula Mamlok
(1923-2016)

Born in Berlin in 1923, Ursula Mamlok and her family relocated to Ecuador in 1939 to escape Nazi persecution. A year later, she emigrated to the USA alone as a seventeen-year-old to attend the Mannes School of Music. She became a renowned composer in certain circles; Mamlok specialized in twelve-tone procedures in the 1960s then moved toward more flexible styles, while still incorporating twelve-tone techniques. She returned to Berlin in 2006 and passed away in 2016.

From My Garden utilizes twelve-tone techniques, but Mamlok provides the listener with ample landmarks in the form of repeated notes and gestures that create an audible, if somewhat dreamy, structure. The opening consists of repeated, plucked harmonic notes, reminiscent of a distant windchime in the listener's garden. Then comes a quiet, rhythmically obfuscated melody with emphasis on the descending minor third, calling to mind a slowly cascading tonal arpeggio. Gradually more rhythmic energy is introduced, and Mamlok peppers flourishes throughout the melodic line. These flourishes grow more prominent and frequent, decorating a melodic line featuring dissonant tritones and half steps, alongside sweeter minor thirds similar to the opening melody. Mamlok pulls away from this frantic, tumultuous middle section to return to the opening, with three plucked harmonic notes. Then she introduces the mute as the opening melody reappears, as if the tumult has transformed the garden into a softer place, or even a memory. This melody quickly strays from the opening, remaining untouched by flourishes, but embellished with great dissonance in double stops not seen in the opening. Finally, the piece ends with repeated plucked harmonics, fading into inaudibility, suggesting a cyclical form and that the garden is not gone.

PROGRAM

Sonata No. 1 in C minor for Viola and Piano, Op. 18

Edwin York Bowen
(1884-1961)

Edwin York Bowen, born in 1884 in London, was both a composer and formidable pianist. He attended the Royal Academy of Music at age fourteen and won numerous awards there due to his talent on the piano. In 1909 he was appointed a professor at the Royal Academy of Music. From there he forged a career as both composer and performer, forming duos with both Lionel Tertis, perhaps the first virtuoso violist, and his piano colleague Harry Isaacs. His compositional style remained stable through his career, with a strong late-Romantic idiom pervading his works. At the time of his death in 1961 many of his works remained unpublished.

His Viola Sonata no. 1 is dedicated to Lionel Tertis, and begins with a short, ominous introduction from the piano. The viola's melody in the exposition's first theme is unsettled and nebulous, with a lowered seventh scale degree and arpeggios leaping between high and low points. The second theme arrives after much turmoil, and it is a series of gestures that luxuriates in the C string's best qualities. The development takes the material of the first theme and transforms it into a charmingly dance-like lick in distant flat keys. After the expected return to the exposition, and closing material, York Bowen ends the movement with a surprisingly long glissando to the final C. The second movement features the vocal qualities of the viola, with the violist playing a simple tune with sparse piano accompaniment for the first eight measures; this phrase returns a multitude of times, with varying levels of embellishment and rhythmic obfuscation in the piano. The middle section, in comparison to the somewhat leisurely first section, cascades forward in a compound meter and a melodic line that frequently falls from great heights only to climb once more. This movement closes with a quiet A major arpeggio, finally landing on an extended tonic that fades quietly away.

The final movement starts with a bombastic, brisk introduction marked Presto; the introduction ends with a markedly quieter cadential motion that is incomplete until the viola comes in with the main theme, a transition that invites the listener to chuckle as the dance-like theme skips along. The movement alternates between the main theme and more exploratory, harmonically dense, and lyrical sections, creating a form similar to a rondo. A brief *ad lib.* portion – dark and meandering as it ventures in the lowest range of the instrument – precedes the final presentation of the theme, but in this instance with running eighth notes through the entire passage, as if the theme had been a scherzo this whole time but hadn't let the listener in on the secret until the very end. The humor comes to an abrupt end, with the piece ending in a declamatory ascending scale, and a decidedly final C minor chord held in both instruments. The Viola Sonata no. 1, and other pieces written for viola by York Bowen, fill an important void in Romantic writing for viola, and this one is an absolute pleasure to play.

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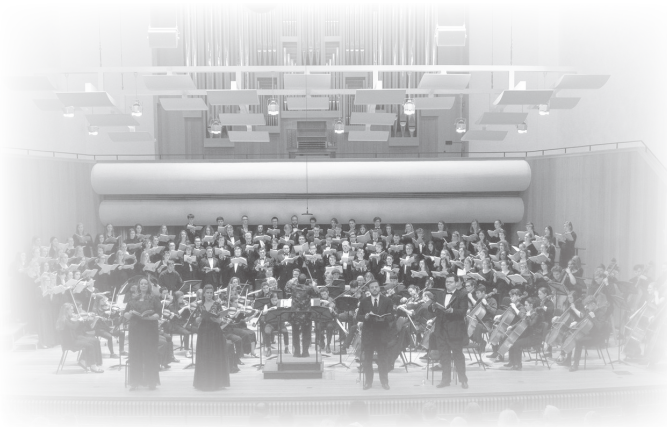
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Jeremy Lanas

Senior Jazz Saxophone Recital



Saturday, April 9, 2022
Bird Recital Hall
2:00 p.m.

PROGRAM

Jeremy Lanas Senior Jazz Saxophone Recital

Common Ground	Bob Renolds (b. 1977)
Fourside	Hirokazu Tanaka (b. 1957)
Downstairs	Jeremy Lanas (b. 2000)
Willow Weep for Me	Ann Ronell (1905-1993)
Daahoud	Clifford Brown (1930-1956)
I Want to Be Happy	Vincent Youmans (1898-1946)
C-Jam Blues	Duke Ellington (1899-1974)

PROGRAM NOTES

Common Ground

Bob Reynolds
(b.1977)

Common Ground is a contemporary jazz composition, through the use of mixed meter and non traditional harmony. Bob Reynolds is a West Coast jazz artist, graduating from the Berklee College of Music in Boston. This piece is unique for me is because it has 3/8 meter mixed with 4/4 and 2/4 within the entire composition which gives the piece a “waterfall” effect within each phrase

Fourside

Hirokazu Tanaka
(b. 1957)

Fourside is a tune from the 8-bit Nintendo game “Earthbound”. It was originally composed to represent the atmosphere of the metropolis of Fourside, which the song is named after. This arrangement is altered to have an afro-cuban feel in the A section, switching to a double time swing feel in the bridge, returning to the afro-cuban feel in the C section. I was inspired to arrange this piece after listening to a modern big band’s rendition of it. The 8-Bit Big Band is a group that arranges popular video game music for the big band setting, playing jazz renditions of music from Mario, Pokemon, Tetris, and the like.

Downstairs

Jeremy Lanas
(b. 2000)

Downstairs was originally composed as part of an assignment for Gabe Even’s “Advanced Composition” class. The assignment was to compose a piece that gave a sense of sadness. I titled it “Downstairs” because I imagined a person walking downstairs. Partially writer’s block, but also symbolic as opposed to someone who would be going upstairs, or up to something.

PROGRAM NOTES

Willow Weep for Me

**Ann Ronell
(1905-1993)**

This version of Willow Weep For Me is inspired from Phil Woods's (1931-2015) arrangement of it from his album "Musique du Bois" or "Music of the Woods". What is unique about this arrangement is that the A section is completely stripped and replaced with the chord and style from "All Blues" by Miles Davis. Although I primarily play tenor and have most of my inspirations from tenor players, I thought it would be nice to give a nod to Phil Woods, who is one of the few alto players that inspired me to play when I was back in high school.

Daahoud

**Clifford Brown
(1930-1956)**

Daahoud is from the classic album "Clifford Brown and Max Roach", considered a standard in the bebop idiom. The Bebop style is defined by quickly moving chromatic lines over ii-V-I based harmony. This is one of the first jazz albums that I purchased and listened to back in high school. Our arrangement is very reminiscent of the original recording featuring Clifford Brown and saxophonist Harold Land.

I Want to Be Happy

**Vincent Youmans
(1898-1946)**

I first heard Youmans's work from the Stan Getz album, "Stan Getz and The Oscar Peterson Trio". Getz is another saxophonist who I listened to repeatedly while in high school, and he, along with Dexter Gordon, is one of several saxophonists that helped shape my tone to how it is today. This piece is selected because I enjoy Stan's energetic and fluid lines, which is what attracted me to his playing.

PROGRAM NOTES

C-Jam Blues

Duke Ellington
(1899-1974)

To close out the concert I felt that it would be best to end with a song that started my ventures into the jazz genre. “C-Jam Blues” is one of, if not the first, jazz piece that I performed. The only other piece that this could have been is “The Girl From Ipanema”. Our version of C-Jam is not the typical and simple version that most people think of, because of our unique interpretation of it. It’s always fun to play a blues.

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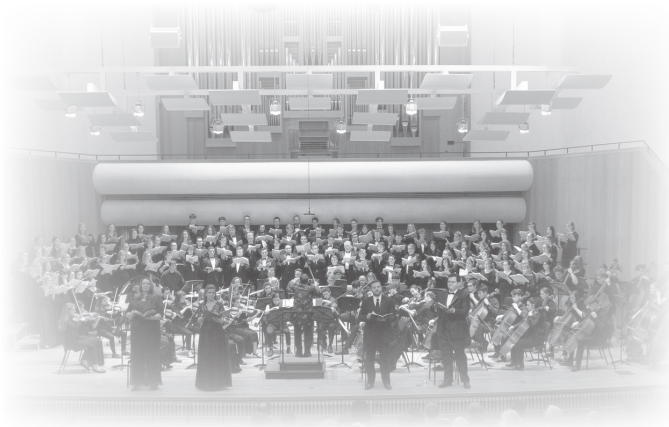
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University of Louisville Symphonic Band

Amy I. Acklin, Director

University of Louisville Wind Symphony

Frederick Speck, Director

featuring

Anna Petrova, piano



Sunday, April 10, 2022
Comstock Concert Hall
7:30 p.m.

PROGRAM

UNIVERSITY OF LOUISVILLE SYMPHONIC BAND

Amy Acklin, *Director*

Königsmarsch, TrV 217 (1906/1941)

Richard Strauss (1864-1949)
arr. Roger Barret

In Two Places (2016)

Haley Woodrow (b. 1984)

Dr. Jason Cumberledge, *guest conductor*

Contre Qui, Rose (1993/2006)

Morten Lauridsen (b. 1943)
trans. H. Robert Reynolds (b. 1934)

Joseph Leites, *guest conductor*

In partial fulfillment of the requirements of the Master of Music degree

Chester (1778/1957)

William Schuman (1910-1992)

Of Our New Day Begun (2015)

Omar Thomas (b. 1984)

Flags of Freedom (1918)

John Philip Sousa (1854-1932)

UNIVERSITY OF LOUISVILLE WIND SYMPHONY

Frederick Speck, *Director*

Cheetah (2006)

Karel Husa (1921-2016)

Sinfonia (1957)

Lento appassionato

Slow

Like a motor

Ned Rorem (b. 1923)

Concertino for Piano and Wind Ensemble (1949/1983)

Karel Husa

1. Allegretto moderato

2. Quasi fantasia - Moderato molto

3. Allegretto moderato

Anna Petrova, *piano*

ARTIST BIOGRAPHIES

ANNA PETROVA

Bulgarian pianist, Anna Petrova, praised for her “artistic, clear and enlightened” performances [BBC Magazine], performs extensively as a soloist and chamber musician. She has won top prizes and recognitions at numerous international competitions, including the Jose Roca International Competition, Spain and the Queen Elizabeth Piano Competition. Recent highlights include her New York City debut with conductor Philippe Entremont, a recording of Stravinsky’s *Les Noces* with the Virginia Symphony Orchestra and conductor JoAnn Falletta (Naxos, 2016), and solo and chamber music residencies in festivals across North America, Europe and Asia. Additionally, Petrova is a recording artist of Coviello Classics and Solo Musica labels, a member of the Carr-Petrova viola and piano duo and the clarinet-viol-a-piano Iris Trio. In 2018 Petrova was honored at the United Nations for her work with refugees around the globe through the Novel Voices Refugee Aid Project. Currently, she is working on a two-CD set of the complete piano sonatas of Russian composer, pianist and pedagogue, Samuil Feinberg for Naxos. Petrova holds a Doctor of Musical Arts degree from Manhattan School of Music and is Assistant Professor of Piano at University of Louisville, KY, and visiting faculty at Musical Arts Madrid, Spain.

FREDERICK SPECK

Frederick Speck directs both the Wind Ensemble and the New Music Ensemble, teaches conducting, and serves as Chair for the Department of Performance Studies at the University of Louisville. In addition, he is the artistic director and conductor of Chamber Winds Louisville and the Louisville Concert Band. Ensembles led by Speck have earned praise for being “crisply responsive” with “terrific verve...displaying mastery” (The Courier Journal, Louisville). Following a Wind Ensemble concert of Grawemeyer Award Winners in Carnegie Hall, *Sequenza21* reported, “Speck’s energy and momentum concluded the concert with a gripping interpretation of John Corigliano’s *Tarantella* from Symphony No. 1...Thunderous applause from a captivated audience greeted Mr. Speck and Mr. Corigliano, proof of both performer’s and composer’s ability to move listeners.” He is an elected member of the American Bandmasters Association and Past President of the College Band Directors National Association Southern Division. Speck earned a BM and MM from Bowling Green State University and a DMA from the University of Maryland.

AMY I. ACKLIN

Amy I. Acklin serves as the Associate Director of Bands and Professor of Music at the University of Louisville where she directs the University of Louisville Cardinal Marching Band and Symphonic Band and teaches courses in undergraduate conducting and music education. Under her direction, the University of Louisville Symphonic Band performed at the 2015 Kentucky Music Educators Association Professional Development Conference and 2016 CBDNA Southern Division Conference. Previously, Dr. Acklin taught instrumental music in the California public schools for six years. Dr. Acklin is an active conductor, clinician, and adjudicator throughout the country and currently serves as the National Band Association Kentucky State Chair and KMEA College/University Chair. Dr. Acklin has publications in *The Journal of Band Research*, *Update: Applications of Research in Music Education*, *Florida Music Director*, and GIA’s “Teaching Music Through Performance in Band.” Dr. Acklin holds B.M. and M.M. degrees from the University of Louisville and a PhD in Music Education/Instrumental Conducting from Florida State University, where she was privileged to study with mentors Richard Clary, Patrick Dunnigan, Clifford Madsen, and Frederick Speck.

U OF L SCHOOL OF MUSIC

UNIVERSITY SYMPHONIC BAND

Amy I. Acklin, *Director*

Flute

Trent Ripberger*	Florence, KY
Morgan Marama-Stout	Elizabethtown, KY
Savannah Norris	Taylorsville, KY
Claire Ervin	Jackson, TN
Nicole Doelling	Louisville, KY

Oboe

Nathan McAdam*	Louisville, KY
Brianna Whittle	Cincinnati, OH

Clarinet

Luke Yunker*	Union, KY
Rachel Wilson	Santa Claus, IN
Mackenzie Aldridge	Waynesville, NC
Carley VanMeter	Shelbyville, KY
Caroline Rushing	Gamaliel, KY

Bass Clarinet

Josh Mayfield	Jeffersonville, IN
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Bassoon

Ashton Woodard*	Bowling Green, KY
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Alto Saxophone

Desmond Anderson*+	Louisville, KY
Madison Wallace	Union, KY

Tenor Saxophone

Kaitlyn Purcell	Georgetown, KY
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Baritone Saxophone

Tarrylton Dunn	Mt. Kernon, KY
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Trumpet

Joseph Leites*+	Jacksonville, FL
Adam Wilson	Nancy, KY
Joshua Stump	Louisville, KY
Anetta Kendall	Louisville, KY
Alex Hatton	Greenville, IN
Colt Howell	Louisville, KY
Ethan Scott	Lexington, KY

Horn

Christopher Woosley*	LaGrange, KY
Jake O' Neill	Georgetown, KY
Caitlin Kemker	Salem, IN
Jared Buckner	Louisville, KY

Trombone

Ian Dutkiewicz*	Mount Vernon, IN
Vincent Simon+	Orlando, FL
Dane Howell	Benton, KY

Bass Trombone

Cody Coleman	Louisville, KY
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Euphonium

Alex Castillo*	Louisville, KY
Thomas Farless	Huntsville, AL

Tuba

Shawntrice Radford*+	Louisville, KY
Kenny Conrow+	Rochester, NY

Percussion

Alex Pritchett*	Hopkinsville, KY
Peony Zhao	Somerset, KY
Zoey Mullins	Southgate, KY
Laura Barnhorst	Sunman, IN
Maddy Oser	Ferdinand, IN
Elliott Campbell^	Owensboro, KY

* Denotes Principal

+ Denotes Graduate Student

^ Denotes Guest Performer

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UNIVERSITY WIND SYMPHONY

Frederick Speck, *Director*

Flutes and Piccolos

Alison Addie	Louisville
Cameron Bilek*	Orland Park, IL
Hannah Iglehart	Versailles
Jasper Kasey	Louisville

Oboes and English Horn

Jackson Brummett*	Winchester, IN
Stephanie Hile	Louisville

Bassoons

Marissa Keith	Louisville
Zachary Lynn	Jonesboro, AR
Nathan Shepherd*	Lanesville, IN

Clarinets

Austin Glover*	Bellevue
Kelly Hayden	Owensboro
Ashtyn Jones	LaGrange
Patrick Nguyen	Vine Grove
Elise Piecuch	Memphis, TN
Aaron Seay	Georgetown, IN

Bass Clarinet

Chandler Craine	Frankfort
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Alto Saxophones

Nick Martin	Campbellsville
Tanner Swift*	Louisville

Tenor Saxophone

Madeleine McGinnis	Union
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Baritone Saxophone

Brayden Colbert	Louisville
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Horns

Michael Coleman	Mount Washington
Korey Garcia	Jeffersonville, IN
Bailey Hatzell	Louisville
Matt Howard*	Johnson City, TN
Allie Swarens	Ramsey, IN

Trumpets

Gabe Edwards*	Jeffersonville, IN
Angel Gross	Louisville
Joshua James	Louisville
Joseph Leites	Jacksonville, FL
Evan Schneider	Louisville
Andrew Steinsultz	Evansville, IN

Trombones

Logan Myers*	Flaherty
Sean Small	Evansville, IN
Hunter Snow	Lawrenceburg

Bass Trombone

Carter Cantrell	Lawrenceburg
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Euphoniums

Noah Griffith	Whitesburg
Elexia Murry*	Louisville

Tubas

Ben Bunting*	LaGrange
Nathan Jackson	Louisville

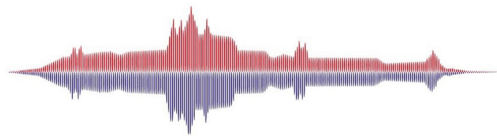
Percussion

Garrett Bunn	Louisville
Thaddaeus Harris	Louisville
Stephanie Lawson	Cincinnati, OH
Paul Pfeifer*	Owensboro
Sam Riddick	Louisville

Piano

Dr. Amy I. Acklin, *faculty*

The musicians are listed in alphabetical order.



WASBE PRAGUE 2022

International Jury Invites University of Louisville Wind Ensemble to perform at WASBE Conference 2022!

The World Association for Symphonic Bands and Ensembles Conference is a unique celebration of symphonic wind music, hosting the best wind bands and ensembles, conductors, musicians and music experts from around the world. This biennial event has taken place in different cultural centers all over the globe for the last 40 years. The WASBE Conference Prague 2022 will be a special one, thanks to its link to Karel Husa, a Grawemeyer Award and Pulitzer Prize winner and because of its unique location in the heart of his beloved Prague. The World Association for Symphonic Bands and Ensembles is the only international organization of wind band conductors, composers, performers, publishers, teachers, instrument makers and friends of wind music. It is completely dedicated to enhancing the quality of wind bands throughout the world and exposing their members to new worlds of repertoire, musical culture, people and places.

The WASBE Conference 2022 will take place on the Slavonic Island in Žofin Palace, a very special venue in the heart of Prague, situated next to the National Theatre on the Vltava River. The palace will be exclusively dedicated to the WASBE event, and the surrounding garden, and the whole island along with other venues in the historical center of Prague will host the open-air concert. The neo-Renaissance Žofin Palace is one of the most important cultural and social centers in Prague-- which regularly hosts concerts, conferences, and balls. The Great Hall of the Žofin Palace regularly hosts the most important personalities from the economic, political and cultural life of the country and from abroad. In November 1882 Bedřich Smetana's cycle of symphonic poems, *My Homeland (Má Vlast)*, was performed at Žofin Palace for the first time.

In addition to several elite Czech wind ensembles, eight other ensembles hailing from Spain, Germany, South Korea, The Netherlands, Switzerland, and the United States have been invited to perform. These ensembles were selected through an international audition process. The University of Louisville Wind Ensemble has been invited to perform on the final day of the conference, Saturday, July 23, 2022. The concert will contribute to the Husa Celebration with performances of his *Concertino for Piano and Wind Ensemble*, featuring University of Louisville faculty artist, Dr. Anna Petrova as soloist as well as his symphonic work, *Cheetah*. The latter was commissioned by the University of Louisville Division of Music Theory and Composition for the University of Louisville Wind Ensemble and it is Husa's final work for the wind band medium. The world premiere was given by the University of Louisville Wind Ensemble in a 2007 Celebration of Grawemeyer Composers concert in Carnegie Hall. During July of 2007 the University of Louisville Wind Ensemble performed the European premiere of the work at their first WASBE Conference appearance in Killarney, Ireland. Of that performance, noted British conductor and WASBE Past President, Timothy Reynish noted that Husa's "Cheetah ... has to be played as brilliantly as this. Frederick Speck is a meticulous conductor, and the ensemble was on outstanding form, throwing Husa's virtuosity off effortlessly... a concert which centered on the Grawemeyer composers Husa, Penderecki, Takemitsu and Joan Tower, and this was an intriguing, brilliantly played and conducted programme." In addition to the performance, Dr. Amy Acklin, Associate Director of Bands will present a lecture on Husa's *Cheetah*.

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University of Louisville Community Band

Jason Cumberledge, Director

University of Louisville Concert Band

Jason Cumberledge, Director



Monday, April 11, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

UNIVERSITY OF LOUISVILLE COMMUNITY BAND

Jason Cumberledge, *Director*

Danse Carnivale (2013)

Randall Standridge (b. 1976)

Air Poétique for Horn and Band (1981)

Hank van Lijnschooten (1928 – 2006)

In Memoriam of Stuart Urbach, MD

Dr. Emily Britton, *horn*

Around the World in 80 Days (1957)

Victor Young (1900 – 1956)

Arranged by Alfred Reed

Kenny Conrow, *graduate conductor*

In partial fulfillment of the requirements of the Master of Music degree

Freedom (2000)

Michael W. Smith (b. 1957)

Arranged by Jay Bocook

UNIVERSITY OF LOUISVILLE CONCERT BAND

Jason Cumberledge, *Director*

Chant and Jubilo (1963)

W. Francis McBeth (1933 – 2012)

The Silent Hills of My Childhood (2004)

George Farmer (1944 – 2010)

Tripwire (2020)

JaRod Hall (b. 1991)

Joseph Leites, *graduate conductor*

In partial fulfillment of the requirements of the Master of Music degree

Phoenix Rekindled (2021)

Grace Baugher-Dunlap (b. 1995)

Illumination (2013)

David Maslanka (1943 – 2017)

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UNIVERSITY OF LOUISVILLE COMMUNITY BAND

Jason Cumberledge, *Director*

PICCOLO

Daniel Bobbitt Court Administrator

FLUTE

Daniel Bobbitt Court Administrator

Kalen Carty-Kemker Physician

Jeri Cundiff Retired

Gabrielle Hak Chemistry Student

Maryann Miller Music New Media Student

Destini Potter Biology Student

Melanie Ryan Social Worker

Alvine Smith Neuroscience Student

OBOE

Hunter Basham JCTC Student

Michelle Bingham Nurse Practitioner

CLARINET

Eliza Angelo U of Cincinnati Student

Brenda Chaplin Retired

Julie Davis Photographer

Ashley Donaldson Radiation Therapist

Raina Isaacs UofL Doctoral Student

Brittany Kurgat Music Teacher

Zach Macaluso USPS Employee

Clara Sickmeier UofL Student

Madison Sherouse Physics Student

Emily Stucky UofL Student

BASS CLARINET

Matt Fargen Physician

ALTO SAXOPHONE

Tabitha Mead Graphic Designer

TRUMPET

Tony Arrache Musician

Lindsay Baker Community Member

Skip Banister Mortgage Broker

Haley Chappell Certified Nursing Asst.

Drew Cookenmaster Handyman

Dave Kashdan Retired

Colin Kemker Medical Student

Matthew Stump Policy Coord., MSD

HORN

Bill Fox Retired

Bennett Holland Data Analyst

Reeve Mulhollen Boyce College Student

Erin Smith Former Band Director

TROMBONE

Elise Brittain Doctoral Student

Tony Cooper Social Worker

Alex Head Logistic Management Analyst

Katelyn Hayley Customer Service

Terrence McCarty Musician

Vincent Simon Music GTA

Sean Small UofL Student

Terry Turner UPS

Ben Zinninger Structural Engineer

EUPHONIUM

Conrad Cash Education Student

Cody Coleman UofL Student

Daniel Foushee Mechanical Eng. Student

John Wilhoit Retirement Planner

TUBA

Kenny Conrow Graduate Music Student

Paul Fargen Musician

Dane Howell Music Student

PERCUSSION

Morgan Marama-Stout Music Ed. Student

Greg Neblett Student Advisor/Conductor

Gabriel Schetter Musician

Anna Tran Audio Editor

Shannon Walker Biology Grad. Student

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UNIVERSITY OF LOUISVILLE CONCERT BAND

Jason Cumberledge, *Director*

FLUTE

Avery Klingaman
Shelby Gardner
Taylor Hamm
Taylor Ellis
Emily Arbaugh
Hannah Dickerson
Martina McKeever
Daniel Parker
Damien Miller

OBOE

Brianna Whittle*

BASSOON

Naya Woosypiti

CLARINET

Leta Brown
Olivia Watson
Allison Trostle
Mackenzie Aldridge*
Rachel Wilson*

BASS CLARINET

Rebecca Romine

ALTO SAXOPHONE

Chloe Frederick
Ni'Kerrion McDonald
Caroline Ferro

TENOR SAXOPHONE

Andrew Harris

TRUMPET

Abby Ward
Stephanie Diehl
Julia Clements
Summer Sneed
Angel Mason
Cordell Fulkerson
Grace Crust
Jackson Consley

HORN

Nia Watson-Jones
Stephanie Smith
Ryan Howell
Destiny Riley

TROMBONE

Conrad Cash
Victoria Neely
Gilbert Cox

BASS TROMBONE

Nick Izor
Caleb Duff

EUPHONIUM

Jonathan Woods

TUBA

Wesley Vaughan
Matthew D' Andria

PERCUSSION

Ricky Garcia
Ally Newman
Elizabeth Ramirez
Thaddeaus Harris*
Alex Pritchett*
Sam Riddick*
Stephanie Lawson*

PIANO

Sarah Martel

* - Guest Musician

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How to make a difference in a student's life

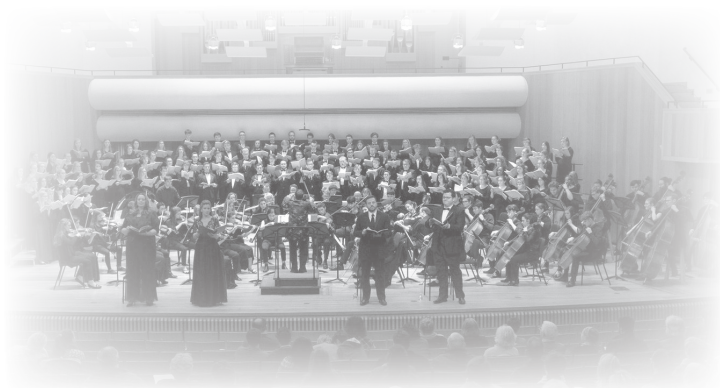
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Your support of the School of Music helps keep the university affordable for our students and provides them with opportunities for learning and discovery. Your support helps provide the flexibility to meet emerging needs and challenges that cannot be funded by state and tuition support alone. Your gift changes lives.

Help us continue to change lives today!

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GREETINGS FROM THE DEAN



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Prospective students seeking to earn a music degree will find that we offer a variety of opportunities for both individual and collaborative growth and creativity. Our expansive music facilities are abuzz with activity year-round, and feature performances by students, our ensembles, our faculty, and guest artists from around the world. We also have a long tradition of hosting summer music camps and other programs to suit a variety of interests. Our School boasts many marks of distinction, including our well-resourced music library and our internationally-acclaimed vocal and instrumental ensembles, such as the Cardinal Singers, the UofL Wind Ensemble, and the UofL Symphony Orchestra. Our School is further distinguished by the Grawemeyer Award for Music Composition, a decades-long association with the Jamey Aebersold Summer Jazz Workshops, our Jazz and New Music Festivals, and the Louisville Chamber Music Society. Our faculty and students study, research, perform, and serve well beyond the Louisville city limits, at points ranging from Carnegie Hall, to Costa Rica, Ecuador, South Korea, Thailand, Vienna, and Denmark.

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Thanks for your interest in the School of Music at the University of Louisville. I hope you'll plan to visit our lovely campus and experience some of our performances. We'd love to welcome you to our community.

Teresa Reed
Dean, School of Music
University of Louisville

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University of Louisville University Jazz Combos



Monday April 11, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

Art Blakey Combo

All The Things You Are

Jerome Kern
(1885-1945)

How Insensitive

Antonio Carlos Jobim
(1927-1994)

Softly, As In a Morning Sunrise

Sigmund Romberg
(1887-1951)

Christian Mullins, *bass*
Kenny Tayce, *drums*
Chris Fitzgerald, *piano and director*

Tain Watts Combo

Song For Bilbao

Pat Metheny
(b. 1954)

I Want To Be Happy

Vincent Youmans
(1888-1946)

Tico Tico

Zequinha de Abreu
(1880-1935)

Will Hoyt, *trumpet*
Ingrid Detken, *piano*
Carter Scofield, *guitar*
Peter Meyer, *bass*
Diego Silva, *drums*
Chris Fitzgerald, *director*

PROGRAM

Tony Williams Combo

Better Get It In Your Soul

Charles Mingus
(1922 – 1979)

Windows

Chick Corea
(1941 – 2021)

Jamming Routine

Gabe Evens
(b. 1972)

Mayur Gurukkal, *Trumpet*
Ivo Ferigra, *Trombone*
Will Doty, *Piano*
Joel Murtaugh, *Bass*
Reeves Outen, *Drums*
Gabe Evens, *director*

Jazz Saxophone Ensemble

Cantaloupe Island

Herbie Hancock
(b. 1940)
Arr by Jeff Driskill

Evan's Dance

Bill Dobbins
(b. 1947)

Blues and the Bent Side Key

Jeff Driskill
(b. 1956)

Jeremy Lanas, *alto*
Nicholas Martin, *alto*
Jason Knuckles, *tenor*
Phenex Schwarz-Ward, *tenor*
Peter Meyer, *baritone*
Joel Murtaugh, *bass*
Jared Andrews, *drums*
Mike Tracy, *director*

PROGRAM

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University of Louisville
Aimee Quinn
Junior Violin Recital

Accompanied by
Dr. Christopher Brody



Tuesday, April 12, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

Sonata No. 7 in C minor for Piano and Violin Opus 30 No. 2 (1802)

Ludwig van Beethoven
(1770-1827)

- I. Allegro con brio
- II. Adagio cantabile
- III. Scherzo
- IV. Finale

Sonata No. 2 in A minor S. 1003 (1720)

Johann Sebastian Bach
(1685-1750)

- I. Grave
- IV. Allegro

Scherzo-Tarantella in G minor Op. 16 (1855)

Henryk Wieniawski
(1835-1880)

PROGRAM

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Shawntrice Radford Tuba Recital



Tuesday, April 12, 2022
Bird Recital Hall
8:30 p.m.

PROGRAM

Retratos (2010)

Vinicio A. Meza
(b. 1968)

- I. a la Espanola
- II. Vals
- III. Cancion sin Palabras
- IV. Blues

Shawntrice Radford, *tuba*
Jessica L. Dorman, *piano*

Floating Dreams (2007)

Peter Meechan
(b. 1980)

Shawntrice Radford, *tuba*

Teutonic Tales (2010)

Robert W. Smith
(b. 1958)

- I. Damon
- II. Freya: Goddess of Beauty and Love
- III. Thor's Hammer

Shawntrice Radford, *tuba*
Jessica L. Dorman, *piano*

I Got Your Bach (2009)

J.S. Bach/arr. Chris Sharp
(1685-1750)/(b. 1973)

Alex Castillo, *euphonium*
Shawntrice Radford, *tuba*

Auburn is the Colour (1995)

Mike Forbes
(b. 1978)

Alex Castillo, *euphonium*
Noah Centers, *euphonium*
Shawntrice Radford, *tuba*
Kenny Conrow, *tuba*

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University of Louisville Viola and Violin Studio Recital

Students of Brittany MacWilliams



Wednesday, April 13, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

Cello Suite No. 2 in D minor, BWV 1008

J.S. Bach
(1685-1750)

Prelude

Nathaniel Jackson, *viola*

Concerto No. 5 in A major

W.A. Mozart
(1756-1791)

Adagio-Allegro

Anna Lavery, *violin*
Joshua Crowder, *piano*

Cello Suite No. 3 in C major, BWV 1009

J.S. Bach

Bourees I and II

Andrew Baldeon, *viola*

Romanze for Viola, Op. 85

Max Bruch
(1838-1920)

Elijah Reed, *viola*
Joshua Crowder, *piano*

Violin Sonata No. 1 in G minor, BWV 1001

J.S. Bach

Siciliano
Presto

Jennifer Terrell, *violin*

PROGRAM

Viola concerto in D major

F.A. Hoffmeister
(1754-1812)

Adagio

Asha Peoples, *viola*
Joshua Crowder, *piano*

Partita No. 2 in D minor, BWV 1004

J.S. Bach

Gigue

Samantha Lamkin, *violin*

Melodie from Orfeo and Euridice Christoph Willibald Gluck
(1714-87)
Arr. Fritz Kreisler

Victoria Kovacs, *violin*
Joshua Crowder, *piano*

Lament for Two Violas, H. 101

Frank Bridge
(1879-1941)

Elizabeth Knutowski, *viola*
Sarah Wilson, *viola*

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University of Louisville University Jazz Lab

Gabe Evens, Director



Thursday, April 14, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

I'm an Old Cowhand

Johnny Mercer

(1909 – 1976)

arrangement by Daniel Nail

Partido Alto 2

José Bertrami

(1946 – 2012)

arrangement by Diego Sliva

How Couldn't you be Blue?

Gabe Evens

(b. 1972)

Baiao para Diego

Luke Pinkowski

(b. 2002)

Haitian Fight Song

Charles Mingus

(1922 – 1979)

University Jazz Lab

Phenex Scharwz-Ward, *sax*

Ethan Scott, *trumpet*

Josh James, *trumpet*

Dane Howell, *trombone*

Daniel Crockett, *trombone*

Alexander Gustavo, *euphonium*

Will Doty, *piano*

Luke Pinkowski, *guitar*

Jayden Palensky, *bass*

Diego Da Silva, *drums*

Kenny Tayce, *drums*

Gabe Evens, *director*

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Woodwind Ensembles & Flute Ensembles



Thursday, April 14, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

WOODWIND ENSEMBLES

Divertimento for Two Clarinets and Bassoon

Peter Schickele (b. 1935)

1. Fanfares and Entrances
2. Waltz
3. Rondo

Chandler Craine and Gage Higdon, *clarinets*

Matthew Karr, *bassoon*

Trois pieces pour une musique de nuit

Eugene Bozza (1905-1991)

1. Andantino
2. Allegro Vivo
3. Moderato

Morgan Marama-Stout and Shelby Gardner, *flutes*

Kelly Hayden, *clarinet*

Matthew Karr, *bassoon*

La Cheminee du Roi Rene

Darius Milhaud (1892-1974)

4. *La Maoussinglade*
6. *Chasse a Valabre*
7. *Madrigal*

Trent Ripberger, *flute*

Cameron Bilek, *flute*

Ashtyn Jones, *clarinet*

Ashton Woodard, *bassoon*

Caitlin Kempker, *horn*

Kleine Kammermusik, Op. 24

Paul Hindemith (1895-1963)

1. *Lustig*
2. *Walzer*
5. *Sehr lebhaft*

Cameron Bilek, *flute*

Jackson Brummett, *oboe*

Austin Glover, *clarinet*

Marissa Keith, *bassoon*

Allie Swarens, *horn*

Summer Music, Op. 31

Samuel Barber (1910-1981)

Alison Addie, *flute*

Stephanie Hile, *oboe*

Elise Piecuch, *clarinet*

Zachary Lynn, *bassoon*

Michael Coleman, *horn*

PROGRAM

FLUTE ENSEMBLES

Sonata for Two Flutes, Op. 10 #3
1. Allegro Assai

Friedrich Kuhlau (1786-1832)

Taylor Ellis, *flute*
Martina McKeever, *flute*

“Queen of the Night” from “The Magic Flute”

W.A. Mozart (1756-1791)

Hannah Dickerson, *flute*
Savannah Norris, *flute*

Grand Trio for Three Flutes, Op. 87
1. Allegro

Ludwig van Beethoven (1770-1827)

Emily Arbaugh, *flute*
Morgan Marama-Stout, *flute*
Savannah Norris, *flute*

“Danse de la Chevre”

Arthur Honegger (1892-1955)

Hannah Dickerson, *flute*

Fantasy No. 5 in C Major
1. Presto-Largo-Presto-Dolce
2. Allegro
3. Allegro

G.P. Telemann (1681-1767)

Savannah Norris, *flute*

Duos for Two Flutes, Op. 34
1. Andante sostenuto
2. Allegro risoluto
3. Moderato
4. Allegro ma non troppo
5. Andante molto
6. Allegro

Robert Muczynski (1929-2010)

Alison Addie, *flute*
Jasper Kasey, *flute*

“Birds”

Herman Beeftink (b. 1953)

1. Birdsong
2. Flight
3. The Journey

Cameron Bilek, *piccolo*
Hannah Iglehart, *alto flute*
Trent Ripberger, *flute*

PROGRAM

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University of Louisville Guitar Studio Recital



Friday, April 15, 2022
Comstock Concert Hall
3:30 p.m.

PROGRAM

III. Milonga
from Suite de Plata No. 1

Maximo Diego Pujol (b. 1957)

Burvin Jenkins

Etude 11
Julia Florida

Heitor Villa Lobos (1887-1959)
Agustín Barrios Mangoré (1885-1944)

Liam Hedrick

Ständchen

Franz Schubert (1797-1828), arr. J. C. Mertz

Landon Vandergriff

III. Tempo di Minuetto
from Sonata in D Major, Op. 77
“Omaggio a Boccherini”

Mario Castelnuovo-Tedesco (1895-1968)

Joey Piellucci

I. Canción de cuna: Berceuse sur un thème de Grenet
from Dos temas populares cubanos

Leo Brouwer (b. 1939)

Michael Hall

Watts Chapel

Stephen Goss (b. 1964)

Zach Fogarty

Serenade
Anticueca No.4

Sofia Gubaidulina (b. 1931)
Violeta Parra (1917-1967)

Ascher Taylor-Schroeder

PROGRAM

Forest Paintings

Konstantin Vassiliev (b. 1970)

II. The First Snowdrops

Guillermo Alfaro Zamora

II. La huida de los amantes por el valle de los ecos

Leo Brouwer (b. 1939)

from El Decameron Negro

Logan Florence

Lute Suite in G minor, BWV 995

Johann Sebastian Bach (1685-1750)

I. Prelude

IV. Sarabande

Henry Davidson

The Frog Galliard, P. 23

John Dowland (1563-1626)

Max Greenwald

XVII. Lettre Encore

Roland Dyens (1955-2016)

from 20 lettres pour guitare solo

Avalon McAffrey

Fantasia, Op. 19

Luigi Legnani (1790-1877)

Jake Giles

Variations for Guitar Trio

Joël Bons (b. 1952)

Max Greenwald, Joey Piellucci, and Ascher Taylor-Schroeder

PROGRAM

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University of Louisville

presents

Sarah Martel

Junior Piano Recital

A Student of Dr. Anna Petrova



Friday, April 15, 2022
Comstock Concert Hall
7:00 p.m.

PROGRAM

Sonata in B minor, No. 47, Hob. XVI/32

II. Menuet and Trio

III. Presto

Joseph Haydn

(1732-1809)

Four Impromptus, D. 899, Op. 90

No. 3 in G-flat Major

Franz Schubert

(1797-1828)

Préludes, Book I

X. La Cathédrale engloutie

XII. Minstrels

Claude Debussy

(1862-1918)

Toccata

Pierre Sancan

(1916-2008)

PROGRAM

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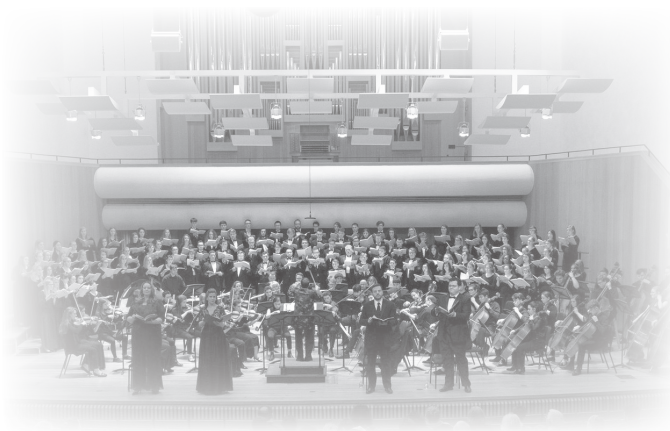
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University of Louisville Violin Studio Recital



Friday, April 15, 2022
Comstock Concert Hall
8:30 p.m.

PROGRAM

Symphonie Espagnole, Op. 21
I. Allegro non troppo

Édouard Lalo
(1823-1892)

Bria Quinn, *violin*
Adrienne Fontenot, *piano*

Fantasia Espagnole: Souvenir De Sarasate

William H. Potstock
(1872-1941)

Reagan Ballard, *violin*
Adrienne Fontenot, *piano*

Suite in A minor, Op. 10
I. Presto

Christian Sinding
(1856-1941)

Mia-Rose Lozado, *violin*
Adrienne Fontenot, *piano*

Violin Concerto No. 4 in D Major, Op. 121
I. Allegro

W. A. Mozart
(1756-1791)

Dayana Cedeno, *violin*
Adrienne Fontenot, *piano*

Sonata No. 2 in A minor, BWV 1003
III. Allegro

J.S. Bach
(1685-1750)

Taylor Wallace, *violin*

Sonata No. 1 in G minor, BWV 1005
I. Adagio

J.S. Bach
(1685-1750)

Emily Fischer, *violin*

Sonata No. 7 in C minor for Piano and Violin, Op. 30, No. 2
III. Scherzo
IV. Finale

Ludwig van Beethoven
(1770-1827)

Aimee Quinn, *violin*
Dr. Christopher Brody, *piano*

PROGRAM

Violin Concerto No 1. in D Major, Op. 61
I. Allegro ma non troppo

Ludwig van Beethoven
(1770-1827)

Angkun Uabamrungjit, *violin*
Adrienne Fontenot, *piano*

INTERMISSION

Violin Concerto in E Minor, Op. 1
I. Allegro Molto
II. Adagio
III. Allegro Subito

Julius Conus
(1869-1942)

Kerwin Gonzalez, *violin*
Arthur Tang, *piano*

Concerto in D Major, Op. 77
I. Allegro non troppo

Johannes Brahms
(1833-1897)

Yuhao Li, *violin*
Arthur Tang, *piano*

Violin Concerto in A minor, Op. 82
I. Moderato
II. Andante sostenuto

Alexander Glazunov
(1865-1936)

Misaki Hall, *violin*
Arthur Tang, *piano*

Sonata for Violin and Piano in A minor, Op. 34
I. Allegro moderato

Amy Beach
(1867-1944)

Varissara Tanakom, *violin*
Dr. Christopher Brody, *piano*

PROGRAM

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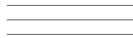
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University of Louisville
presents

Jennifer Terrell

Graduate Violin Recital
A Student of Brittany MacWilliams



Denine LeBlanc, piano



Saturday, April 16, 2022
Bird Rectial Hall
2:00 p.m.

PROGRAM

Concerto for Violin and Orchestra
II. Andante

Samuel Barber
(1910-1981)

Sonata No. 1 in G minor
III. Siciliano
IV. Presto

Johann Sebastian Bach
(1685-1750)

Sonata No. 2 for Violin and Piano
I. Moderato

Sergei Prokofiev
(1891-1953)

Twist for Violin and Guitar
II. Twisted Pipa
III. Twisted Jam

Vivian Fung
(b. 1975)

Jakob Giles, Guitar

PROGRAM

Concerto for Violin and Orchestra

Samuel Barber
(1910-1981)

Known for its soaring melodies and unique tonal exploration, Barber's violin concerto is a staple within the violin repertoire. Though its first movement is more commonly played, the second movement, Andante, represents much of the same dramatic modal shifts and characters as the first movement, but in a more quickly-transitioning fashion. While Barber was writing this piece, he was dealing with not only his father's failing health, but also the impending second World War. This movement is filled with glimpses of this pain and fear, followed by hope. My father's passing, while I was learning this piece, deeply connected me to these emotional melodies and has served as a way to process through my own pain.

Sonata No. 1 in G minor

Johann Sebastian Bach
(1685-1750)

The third movement of this sonata, Siciliano, represents the self-identifying rhythm of this particular type of Baroque dance. Bach utilizes its signifying dotted rhythm to sculpt dance-like melodies, which helps to distinguish the multiple voices typically played by an organ. These multiple voices can be found standing alone briefly, before intertwining themselves through the use of double-stops, triple-stops, and quadruple-stops, which indicate the number of notes being played simultaneously. While these techniques are quite difficult, they are a defining feature within Bach's solo repertoire.

This sonata's fourth movement, Presto, is unrelenting with its fiery phrases filled entirely with sixteenth notes. As its name entails, this movement is fast-paced and within a triple meter. Bach uses arpeggios and sequences to establish and then disembark from the sonata's G minor key. Multiple melodies can also be identified in this movement within these sixteenth-note phrases. There is often a "bass line" that distinguishes itself from the main melody. Emphasizing these separate melodic lines while maintaining the rhythmic integrity of this movement can be a difficult, though satisfying challenge.

Sonata No. 2 for Violin and Piano

Sergei Prokofiev
(1891-1953)

Originally written for flute, this sonata was arranged by Prokofiev for close friend and exceptional violinist, David Oistrach. During the completion of this piece, Prokofiev had been housed in a remote shelter used by Soviet artists during World War II. Prokofiev's compositional style varies between atonality, serialism, and others, but this particular piece is written with a neoclassicist approach. Though this sonata opens with a spirited melody, it quickly transitions into brooding phrases between the piano and violin. Filled with mystery and wonderment, this sonata has been incredibly fun to learn and play.

From what I have learned about his time living in Russia, and his decision to leave Russia in 1917, I would like to think Prokofiev would be disappointed in the present leadership of the country. In light of the ongoing conflict in Ukraine at the hands of Russia's current leader, it is my hope to provide an example of the beauty that Russia could be bringing into the world. Stand strong Ukraine.

PROGRAM

Twist for Violin and Guitar

Vivian Fung
(b. 1975)

Written in 2014, *Twist* provides the listener with avant-garde sounds, occasionally utilizing extended techniques of both the violin and guitar. Reflecting some of Fung's multicultural roots, the piece's second movement, *Twisted Pipa*, features a specific style of guitar playing aimed to simulate the Chinese Pipa, which is a four-stringed lute. Floating above the guitar, fluttering melodies consisting of trills and harmonics are heard by the violin. In a change of pace, the violin then begins a long stringendo with moaning phrases that grow in intensity until a racing sixteenth note phrase, which lands on the highest note of the D string.

The third movement, *Twisted Jam*, is accurately summed up by its name. A conglomerate of off-set melodies and rhythmic instrument tapping, this expeditious movement is quite a jam. This exciting movement is filled with broken eighth-note phrases and blaring dissonance, while traversing many different stringed-instrument techniques, including left-hand pizzicato and rasgueado strumming. This piece is the first in which I have been able to play with guitar and I am excited to include it as my recital finale.

PROGRAM

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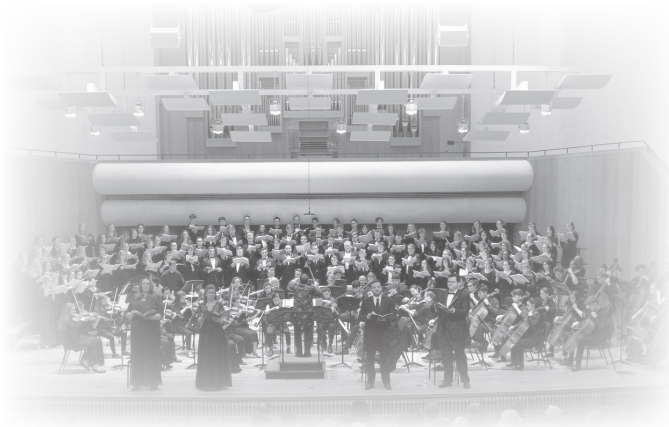
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Jonathan Kaiser

Senior Double Bass Recital

Student of Professor Sidney King



Adrienne Fontenot, piano



Saturday, April 16, 2022
Comstock Concert Hall
4:00 p.m.

PROGRAM

Sonata	Paul Hindemith
Allegretto	(1895-1963)
Scherzo	
Molto adagio	
Four Short Pieces	David Anderson
Prelude	(b. 1962)
Scherzando	
Serenade	
Capriccio	
Concerto No. 2	Giovanni Bottesini
Allegro	(1821-1889)
Andante	
Allegro	

PROGRAM NOTES

Paul Hindemith (1895-1963)

Paul Hindemith was a German composer, music theorist, teacher, violist, and conductor. As a performer, Hindemith supported himself early in his career by performing in various dance bands and quartets such as the Amar Quartet which toured Europe extensively. As a composer, Hindemith was a major advocate for the “New Objective” (Neue Sachlichkeit) style of the 1920s. After finding success with some of his pieces, Hindemith began teaching composition at various schools such as the Berliner Hochschule für Music in Berlin. He was commissioned to reorganize music education in Turkey by the Turkish government in the 1930s. In 1940, Hindemith emigrated to the United States where he taught primarily at Yale University and lectured at Harvard University. Despite becoming an American citizen in 1946, Hindemith moved to Zurich, Switzerland in 1953 where he taught at the University of Zurich. During his later years, he spent his time conducting and recording his music. Some of his most notable works include *Das Marienleben*, *Der Schwanendreher*, *Mathis der Maler*, *Symphonic Metamorphosis of Themes by Carl Maria von Weber*, and *When Lilacs Last in the Dooryard Bloom’d*.

Sonata for Double Bass and Piano was one of the last of a series of twenty-six sonatas that Hindemith composed over twenty years for winds, strings, piano, organ, and harp. This sonata was composed quickly in August of 1949 during a two-week vacation in the American Southwest despite other pressing obligations. Among these obligations was an orchestral work commissioned by the Louisville Orchestra which he also did complete. The first movement of this sonata is a merry march in cut time with an angular melodic line. The second movement follows with a lively scherzo which has frequent meter changes and ends with a dialogue between the piano and bass. The last movement is a set of variations on a theme and leads to a “Recitativo” passage between the piano and bass. The movement finishes with a short, graceful “Lied.”

David Anderson (b. 1962)

David (Dave) Anderson is an American bassist and composer. Anderson grew up in Cleveland, OH where his father, Edwin Anderson, was the bass trombonist for the Cleveland Orchestra. David Anderson graduated from the Cincinnati Conservatory of Music (CCM) in 1984. While studying with bassist and composer Frank Proto at CCM, Anderson pursued composition to expand the narrow library of solo double bass repertoire. As a professional bassist, Anderson has been the Principal Bassist of the Louisiana Philharmonic Orchestra since 1996 and the Principal Bassist of the Britt Festival Orchestra in Oregon. According to his own biography on his website, he has performed extensively with many diverse ensembles including, the Aspen Festival, Chautauqua (NY) Festival, Colorado Philharmonic (NRO), Colorado Music Festival, the LaSalle Quartet, and as a soloist with Richard Stoltzman, Gene Bertoncini, Nigel Kennedy, Bobby McFerrin, Doc Severinsen among others. He has served as

PROGRAM NOTES

Bass Instructor for the Music School at Loyola University and the University of Louisville in the 1990s. Anderson has also been on the Board of Directors of the International Society of Bassists (ISB) as a bassist/composer.

Four Short Pieces for Solo Double Bass was composed in 1994 by Anderson for Sidney King. The four pieces are *Prelude*, *Scherzando*, *Serenade*, and *Capriccio*. *Prelude* features a slow melancholic melody with a constant drone and several double stops. *Scherzando* is a fast, devilish dance that features quick double stops and multiple flourishes. Transitioning from *Scherzando*, *Serenade* calms down and is a graceful song. *Capriccio* starts with a rhythmic accelerating cadenza which leads into a rock-like groove featuring changing meters and harmonics.

Giovanni Bottesini (1821–1889)

“The Paganini of the Double Bass,” Giovanni Bottesini was an Italian double bassist, composer, and conductor. He was known for his consummate command and virtuosity on the double bass in America, Cuba, and Europe. As a composer, he left his mark on double bass repertoire which many have been adopted as standards. Additionally, Bottesini composed chamber music and 13 operas which were performed across Europe. As a conductor, he was entrusted to conduct the premiere of Giuseppe Verdi’s *Aida* for the grand opening of the Royal Opera House in Cairo, Egypt. Bottesini was known to perform fantasies of the evening’s opera on stage with his bass during the intermission of the programs he conducted.

Among his compositions, *Concerto No. 2* has become one of his most performed pieces whether for recital or orchestral auditions. Bottesini composed this concerto in 1853. The first movement opens with long commanding melodic lines and ends with an extended cadenza. The second movement is a warm and lyrical aria for the double bass. The final movement features a vigorous theme, dramatic leaps, virtuosic passagework, and ends with a triumphant flourish.

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GREETINGS FROM THE DEAN



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Prospective students seeking to earn a music degree will find that we offer a variety of opportunities for both individual and collaborative growth and creativity. Our expansive music facilities are abuzz with activity year-round, and feature performances by students, our ensembles, our faculty, and guest artists from around the world. We also have a long tradition of hosting summer music camps and other programs to suit a variety of interests. Our School boasts many marks of distinction, including our well-resourced music library and our internationally-acclaimed vocal and instrumental ensembles, such as the Cardinal Singers, the UofL Wind Ensemble, and the UofL Symphony Orchestra. Our School is further distinguished by the Grawemeyer Award for Music Composition, a decades-long association with the Jamey Aebersold Summer Jazz Workshops, our Jazz and New Music Festivals, and the Louisville Chamber Music Society. Our faculty and students study, research, perform, and serve well beyond the Louisville city limits, at points ranging from Carnegie Hall, to Costa Rica, Ecuador, South Korea, Thailand, Vienna, and Denmark.

Alongside our undergraduate and graduate degrees in performance and education, students can explore culturally-diverse course offerings and innovative programs, such as a new bachelor's degree in music and new media, as well as undergraduate and graduate degrees in music therapy. Additionally, students with dual interests might consider one of our combination degrees, which link, for example, the study of music therapy with jazz, or the study of music education with jazz.

Parents can rest assured that the UofL School of Music is a place where students are both challenged and supported. Music majors typically spend many hours practicing, performing, and studying, as they develop the disciplined work ethic necessary for success in the professional world. Our peer mentors, tutors, and the Student Care Team are just a few of the resources in place to ensure that students retain a healthy balance as they navigate the many choices that campus life affords.

Our School of Music is a great place to learn, a great place to teach, and also a great place to invest. Throughout our building, you'll find the names of alumni, friends, and well-wishers whose many forms of generosity have supported scholarships for our students, the maintenance and beautification of our facilities, and our many programs. Those investments continue to yield wonderful returns that bode well for our community and beyond.

Thanks for your interest in the School of Music at the University of Louisville. I hope you'll plan to visit our lovely campus and experience some of our performances. We'd love to welcome you to our community.

Teresa Reed
Dean, School of Music
University of Louisville

U OF L SCHOOL OF MUSIC

How to make a difference in a student's life

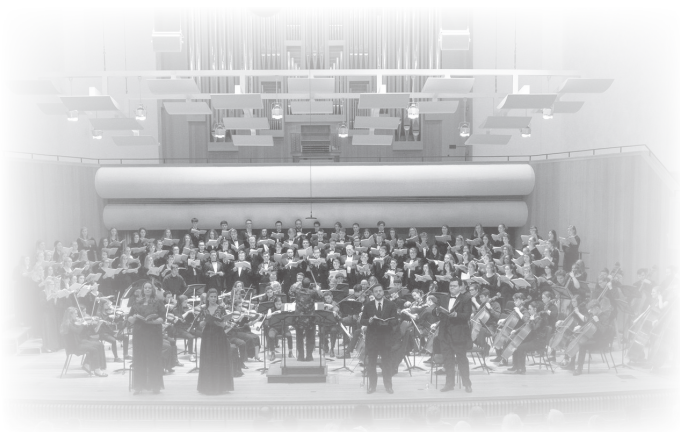
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U OF L SCHOOL OF MUSIC

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University of Louisville

presents

Matthew Houston

Senior Vocal Recital
A Student of Chad Sloan

=====
David George, piano



Saturday, April 16, 2022
Comstock Concert Hall
1:00 p.m.

PROGRAM

“The Lord is a Man of War” from *Israel in Egypt*

George Frideric Handel
(1685-1759)

Troy Sleeman, baritone

Triste Estaba el Rey

A la Caza, Sus, a Caza

Pámpano Verde

Con Amores, la Mi Madre

arr. Arne Dørumsgaard
(1921-2006)

Liam Hedrick, guitar

Nell, Op. 18, No. 1

Clair de lune, Op. 46, No. 2

Gabriel Fauré
(1845-1924)

Verborgenheit

Fußreise

Gesang Weylas

Er Ist's!

Hugo Wolf
(1860-1903)

Pause

The House of Life

1. Love Sight

2. Silent Noon

3. Love's Minstrels

4. Heart's Haven

5. Death-in-Love

6. Loves Last Gift

Ralph Vaughan Williams
(1872-1958)

PROGRAM

“The Lord is a Man of War” from Israel in Egypt

George Frideric Handel

(1685-1759)

Charles Jennens

(1700-1773)

Handel is best known as a composer of oratorios, but the German composer's first passion was for opera. Realizing that his operatic style was losing popularity among London audiences, he turned to a new type of composition, the oratorio. Handel's oratorios are based on stories from the *Old Testament*, and in an operatic style. Composed in only one month in 1783, *Israel in Egypt* portrays biblical drama in a glowing portrayal of the heroes and the populace of ancient Israel. It tells the story of the Israelites' slavery in Egypt, the advent of Moses the liberator, the plagues upon the Egyptians, the crossing of the Sea of Reeds, and the exultant song of praise. It was drawn directly and exclusively from the biblical text, with no paraphrases or interpretations. “The Lord is a Man of War” is a declaration of gratitude by Moses celebrating God for delivering him and his host from the hands of their enraged enemies at the Red Sea.

The Lord is a Man of War,
Lord is his name.
Pharaoh's chariots, and his host
Hath He cast into the sea.
His chosen captives also are drowned,
Also are drowned in the Red Sea.

Arne Dørumsgaard was a 20th century composer, singer, and arranger from Fredrikstad, Norway. He began composing at age 13 and was performing his own compositions at recitals by age 20, but stopped composing by the age of 30. Instead, he preferred to perform and collect music from other composers. In 1987 Dørumsgaard published *Canzone Scordate* which contains 22 volumes of vocal music from 1250-1850 and arranged the music for voice and piano. His arrangements became very popular among contemporary vocal performers. The next four pieces are selections from *Canzone Scordate*.

Triste Estaba el Rey David

Alonso Mudarra

(c. 1510-1580)

Arne Dørumsgaard

(1921-2006)

Alonso Mudarra was a composer from Guadalajara Spain who received his musical training in Seville. He was a skilled Vihuelist. The Vihuela is a near ancestor of the guitar. It shares a similar shape and fret layout, but it is tuned like a lute. In fact, Mudarra is one of the earliest guitar composers. In 1546 he published a tablature book of vihuela and guitar music (*Tres libros de musica en cifras para vihuela*) which was comprised of several songs with vihuela accompaniment including this one. I chose to have this piece accompanied with guitar to reflect how it would have been conceived by Mudarra, but still borrowing some harmonies and rhythms from Dørumsgaard's arrangement. This song captures the intense sorrow in the story of King David at the news of the death of his son, Absalom. “Absalón” is repeated four times, each time with different rhythmic stresses and increasing emotional impact.

PROGRAM

Triste estaba el rey David
Triste y con gran pasión
Cuando le vinieron nuevas
De la muerte de Absalón

Sad was King David
Sad and with great passion
When the news came
Of the death of Absalom

Pámpano Verde

Francisco de la Torre
(fl. 1483-1504)
Arne Dørumsgaard
(1921-2006)

Francisco de la Torre was a Sevillian composer and singer for the court of Ferdinand V of Aragon. He eventually became the choirmaster at the Seville Cathedral where he began to compose an enormous number of religious compositions as well as secular songs and dances. Most of Torre's music has been lost to time, but fortunately Dørumsgaard preserved this work with his arrangement. This song has a tender lyrical melody with a calm melancholy accompaniment. It concludes with the voice humming the first two vocal phrases. The delicacy of this setting through the guitar and the beauty of the vocal line perfectly captures the atmosphere of fifteenth-century Spain.

Pámpano verde racimo albar;
¿Quien vido Dueñas a tal hora andar?
Encinueco entre ellas,
Entre las doncellas.

Green Pompano trees cluster
Who saw them walking in Dueñas then?
In their midst the young girls and
The maidens are seen.

Con Amores, la Mi Madre

Juan de Anchieta
(1462-1523)
Arne Dørumsgaard
(1921-2006)

Juan de Anchieta was a musician from Basque, a country between Spain and France which is now recognized as a community in northern Spain. He was a composer and singer at the court of Queen Isabella. Upon her death in 1504, he entered the service of her daughter, Joanna, consort of Philip the Fair, serving as chaplain and singer. In 1519 he was pensioned by the court of Charles V where he wrote secular music for the Duke of Alba. Anchieta wrote a collection of 550 songs in a book called the *Cancionero de palacio*, which were probably composed for the Duke. The melody of this song is from that song book. In his arrangement, Dørumsgaard tastefully ornaments the introductory measures. The same material is later repeated at the end as a pensive thought to the beginning of the piece.

Con amores, la mi madre,
Con amores m'adormí;
Así dormida soñaba
Lo que el corazón velaba,
Que el amor me consolaba
Con más bien que merecí.

With love in my heart, mother,
With love in my heart I fell asleep.
As I slept, I dreamed
What my heart secretly hid.
While love consoled me
More than I deserved.

PROGRAM

A la Caza, Sus, a Caza

Gabriel Mena
(fl. 1511-1516)
Arne Dørumsgaard
(1921-2006)

Gabriel Mena, similarly to Torre, was a Spanish poet, composer, and singer that served in the court chapel of Ferdinand V of Aragon. Mena liked to write *Villancicos*, songs with folk origins. Their style is marked by freshness and charm. “A la caza, sus, a caza” is a charming evocation of the hunt for love, in which everyone who joins finds sweetness as well as sadness. Mena’s melodic setting of the words is highly rhythmic and energetic. This is reflective of the ever-changing ebb and flow of looking for love.

A la caza, sus, a caza	On the hunt, on their hunt
Ea, nuevos, amadores	Ah, Young lovers, go in search of love
todos a caza de amores	All on the hunt for love

Con un vuelo de dulzor	With wings of sweetness
Volaréis altanería	You will soar
Y cazareis al amor	And you ou will hunt for love
Con tristeza y alegría	With sadness and joy.
Ea todos a porfía	Ah, all too stubborn
Con Halcones con Azores	With Falcons with Hawks
Vamos a caza de amores	Let’s go hunting for love

A la caza, sus, a caza	On the hunt, on their hunt
Ea nuevos amadores	Ah, Young lovers, go in search of love
Todos a caza de amores	All on the hunt for love

Vamos todos estar caza	Let’s all go hunting
A cazar siendo cazados	To hunt while being hunted
Pues que todos d’esta raza	We are all part of this race
Dell amor somos tocados	In a valley of love
Pues que en todos los Estados	In all states of life
Tiene el amor, cazadores	We all hunt for love
Vamos a casa de amores	Let’s go to the house of love

PROGRAM

Nell Op. 18 No. 1

Gabriel Fauré
(1845-1924)

Charles-Marie-René Leconte de Lisle
(1818-1894)

This poem by Leconte de Lisle is from his first collection, *Poèmes antiques* (1852). This set contains a Scottish inspired subsection that pays homage to Robert Burns. In fact, the first line of the piece is a clear nod to Burns' "A Red, Red Rose". Lisle uses the name Nell as a reference to Robert Burns' first poetic inspiration and love interest Nelly Kilpatrick. Fauré uses harmony, texture, and movement in the accompaniment as support to the singer as he illustrates his enrapturement with Nell. Run after run of sixteenth notes flourish underneath the singer

Ta rose de pourpre à ton clair soleil,
Ô Juin, étincelle enivrée,
Penche aussi vers moi ta coupe dorée:
Mon cœur à ta rose est pareil.

The rose under your bright sun, oh summer,
your red, red rose sparkles ecstatically.
Lean over me too with your golden cup
my heart resembles your rose.

Sous le mol abri de la feuille ombreuse
Monte un soupir de volupté:
Plus d'un ramier chante au bois écarté.
Ô mon cœur, sa plainte amoureuse.

Under the shady, sheltering leaves
there rises a sigh of delight.
In the grove there are doves cooing,
singing their love-songs (oh my heart!).

Que ta perle est douce au ciel parfumé.
Étoile de la nuit pensive!
Mais combien plus douce est la clarté vive
Qui rayonne en mon cœur, en mon cœur
charmé!

How sweet in the flame-red sky is the pearl,
the star of pensive night!
But how much sweeter is the vivid glow
that shines in my enchanted
heart!

La chantante mer. Le long du rivage,
Taira son murmure éternel,
Avant qu'en mon cœur, chère amour.
Ô Nell, ne fleurisse plus ton image!

The singing sea all along its shores
will end its eternal murmuring
before your image, oh Nell my love,
ceases to bloom in my heart.

Translation by Peter Low

PROGRAM

Clair de lune, Op. 46 No. 2

Gabriel Fauré
(1845-1924)
Paul Verlaine
(1844-1896)

Translated as “moonlight”, this piece is a pensive thought that challenges the intention of our lives. Verlaine’s poem examines the human condition. We are all masqueraders walking through life trying to convince people what we want them to believe we are. Even through forlorn grief, we are expected to put on a mask and continue as normal. Fauré sets this haunting text in a melancholy manner. The long piano introduction paints a gray speculative picture with a metric bass undertone. To me, the bass symbolizes the passing of time. It is unrelenting to the pensive melody and keeps the story moving. The singer acts as a narrator, describing events around him as he peers through the curtain at the sad disguises we walk around wearing. Perhaps the moonlight acts as x-rays offering a transpicuous look into authentic humanity.

Votre âme est un paysage choisi
Que vont charmant masques et bergmasques
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.

Your soul is a chosen landscape
charmed by masquers and revelers
playing the lute and dancing and almost
sad beneath their fanciful disguises!

Tout en chantant sur le mode mineur
L’amour vainqueur et la vie opportune,
Ils n’ont pas l’air de croire à leur bonheur
Et leur chanson se mêle au
clair de lune,

Even while singing, in a minor key,
of victorious love and fortunate living
they do not seem to believe in their happiness,
and their song mingles with the
moonlight,

Au calme clair de lune triste et beau,
Qui fait rêver les oiseaux dans les arbres
Et sangloter d’extase les jets d’eau,
Les grands jets d’eau sveltes parmi les
marbres.

the calm moonlight, sad and beautiful,
which sets the birds in the trees dreaming,
and makes the fountains sob with ecstasy,
the tall slender fountains among the marble
statues!

Translation by Peter Low

Eduard Mörike began his career as a theologian and a pastor at the church of Clever-sulzbach. All his life, Mörike suffered from psychosomatic illnesses, which were possibly intensified by conflict between his aspirations and his religious convictions. At the age of 39, he left the church and began teaching German literature in Stuttgart. While Mörike did not write as much as other poets, his output is characterized by its variety. Mörike’s poems are in a folk-song style and have characteristics that are influenced by romanticism. Mörike is at the height of his powers writing lyric poetry.

PROGRAM

Verborgenheit

Hugo Wolf
(1860-1903)
Eduard Mörike
(1804-1875)

Mörike plays with the torment of temptation in this poem. Previously wounded with the pain of heartbreak, this poem analyzes the apprehensiveness one might feel before letting themselves love again. The inevitability of love still brims on the horizon, “And bright joy flashes Through the oppressive gloom”, but the reward may not be worth the risk. Wolf writes a piano introduction that shows the repetitive torture ringing through the singer’s mind. The whole piece illustrates an inner thought that shifts from apprehension to insecurity to hope back to insecurity. The burning temptation of love has a strong desire to be quenched.

Lass, o Welt, o lass mich sein!
Locket nicht mit Liebesgaben,
Lasst dies Herz alleine haben
Seine Wonne, seine Pein!

Let, O world, O let me be!
Do not tempt with gifts of love,
Let this heart keep to itself
Its rapture, its pain!

Was ich traure, weiss ich nicht,
Es ist unbekanntes Wehe;
Immerdar durch Tränen sehe
Ich der Sonne liebes Licht.

I do not know why I grieve,
It is unknown sorrow;
Always through a veil of tears
I see the sun’s beloved light.

Oft bin ich mir kaum bewusst,
Und die helle Freude zücket
Durch die Schwere, so mich drückt
Wonniglich in meiner Brust.

Often, I am lost in thought,
And bright joy flashes
Through the oppressive gloom,
Bringing rapture to my breast.

Lass, o Welt, o lass mich sein!
Locket nicht mit Liebesgaben,
Lasst dies Herz alleine haben
Seine Wonne, seine Pein!

Let, O world, O let me be!
Do not tempt with gifts of love,
Let this heart keep to itself
Its rapture, its pain!

Translation by Richard Stokes

PROGRAM

Fußreise

Hugo Wolf
(1860-1903)
Eduard Mörike
(1804-1875)

In this poem, Mörike describes the beauty of nature in both sacred and secular ways. The simpleness of a morning walk through the woods, the morning air, the sunlight, and birds' songs, are heard in the accompaniment. An easy rhythmic lilt swings through the entire piece for singer and pianist alike. The singer philosophizes: Adam couldn't have been so bad, walking through the Garden of Eden singing and praising his "Maker and Preserver". This selection captures nature in its serene majesty with the utmost naturalness.

Am frischgeschnitten Wanderstab, Wenn ich in der Frühe So durch Wälder ziehe, Hügel auf und ab: Dann, wie's Vög'lein im Laube Singet und sich rührt, Oder wie die goldne Traube Wonnegeister spürt In der ersten Morgensonne: So fühlt auch mein alter, lieber Adam Herbst – und Frühlingsfieber, Gottbeherzte, Nie verscherzte Erstlings-Paradieseswonne.	When, with a freshly cut stick, I set off early like this Through the woods And over the hills: Then, as the bird in the branches Sings and stirs, Or as the golden cluster of grapes Feels the rapture Of the early morning sun: So too my dear old Adam Feels autumn and spring fever, The God-inspired, Never forfeited Primal bliss of Paradise.
Also bist du nicht so schlimm, o alter Adam, wie die strengen Lehrer sagen; Liebst und lobst du immer doch, Singst und preisest immer noch, Wie an ewig neuen Schöpfungstagen, Deinen lieben Schöpfer und Erhalter.	So you are not as bad, old Adam, as strict teachers say; You still love and extol, Still sing and praise, As if Creation were forever new, Your dear Maker and Preserver.
Möcht es dieser geben, Und mein ganzes Leben Wär im leichten Wanderschweisse Eine solche Morgenreise!	If only He would grant it, My whole life Would be, gently perspiring, Just such a morning journey!

Translation by Richard Stokes

PROGRAM

Gesang Weylas

Hugo Wolf
(1860-1903)
Eduard Mörike
(1804-1875)

Mörike created visions of Orplid, a fantasy island in the South Pacific, rising from the ocean, shrouded in mist. The island is a metaphor for creative renewal. In this poem, he compares a woman to the inspiring waters of Orplid. The last king of Orplid is dead, but the goddess Weyla, is eternal. Wolf uses the piano to replicate the sounds of a harp, an allusion to Classical Antiquity where gods moved among mortals in pristine landscapes. Wolf writes longer notes as if a halo were glowing round them. Even kings must kneel before my Orplid for her solemnity is greatest of all.

Du bist Orplid, mein Land!	You are Orplid, my land!
Das ferne leuchtet;	That shines afar;
Vom Meere dampfet dein besonnener Strand	Your sunlit shore sends up sea –
Den Nebel, so der Götter Wangen feuchtet.	Mists, that moisten the cheeks of the gods.
Uralte Wasser steigen	Ancient waters climb,
Verjüngt um deine Hüften, Kind!	Rejuvenated, child, about your waist!
Vor deiner Gottheit beugen	Kings, who attend you,
Sich Könige, die deine Wärter sind.	Bow down before your divinity.

Translation by Richard Stokes

Er Ist's!

Hugo Wolf
(1860-1903)
Eduard Mörike
(1804-1875)

Mörike again writes about the coming of spring in this lied. The singer describes all the wonderful images, sounds, and smells of spring: fragrant violets blooming, the cool breeze, the sound of a harp. After describing the beauty of spring, he realizes that his lover is the spring in his life. The piano is more than just accompaniment in this piece, instead it works with the singer to create the atmosphere of the poem. The piano plays high intensity flourishes that symbolize the unfolding and blossoming of spring. The piano never returns to tonic until the end. In fact, it goes through several modulations, increasing the tension as the piece moves along.

Frühling lässt sein blaues Band	Spring is floating its blue banner
Wieder flattern durch die Lüfte;	On the breezes again;
Süße, wohlbekannte Düfte	Sweet, well-remembered scents
Streifen ahnungsvoll das Land.	Drift portentously across the land.

Veilchen träumen schon,	Violets, already dreaming,
Wollen balde kommen.	Will soon begin to bloom.
Horch, ein Harfenton!	Listen, the sound of a harp!
Frühling, ja du bist's!	Spring, that must be you!
Dich hab ich vernommen!	It's you I've heard!

Translation by Richard Stokes

PROGRAM

The House of Life

Ralph Vaughan Williams
(1872-1958)
Dante Gabriel Rossetti
(1828-1882)

One of Britain's most influential composers, Ralph Vaughan Williams, was born in 1872 in Gloucestershire, England. As a child he became acquainted with several instruments through lessons with his aunt including violin and piano. At seventeen, he entered the Royal College of Music to study composition with Hubert Parry. He then attended Trinity College, Cambridge, where he studied organ and composition with Charles Wood. Vaughan Williams became very interested in collecting folk songs around the turn of the century. He arranged and collected over 800 folk songs by the end of his life. He composed the *House of Life* in 1904.

Dante Gabriel Rossetti was born in 1828 into an immigrant family in England. After attending the King's College School, Rossetti's formal studies in art began in 1841 at Henry Sass's Drawing Academy in Bloomsbury, London. In 1850, he met Elizabeth Elenor Siddal, who became his inspiration for several sketches and paintings. Elizabeth died in 1862 from an overdose of morphia, about a year after losing a child during birth. Rossetti's mental health and eyesight were deteriorating. He began to self-medicate by drinking whiskey and taking chloral, which induces paranoia. During the remainder of 1870, he continued to write sonnets and poems, adding to the sequence the *House of Life*. Ten years later, in 1881, he finished the 101-sonnet long *House of Life* and passed away the following year.

Vaughan Williams selected six sonnets from Rossetti's sequence. These sonnets are in the same chronological order as Rossetti's sequence, but they are not consecutive. They do not tell a continuous story, but rather they are independent. Yet they are joined by the desire to know authentic love. The cycle explored themes of love, death, desire, foreboding, beauty, and sensuousness. Vaughan Williams utilizes recurrent musical themes and motives. He sets challenging lyrical vocal lines that express Rossetti's text in an emotionally authentic way

PROGRAM

1. Love Sight

“Love-Sight” is the fourth sonnet from Rossetti’s sequence of 101 sonnets. This piece sets an example of what will follow in the next five songs, a contemplative and retrospective view of love, playing with a balance of passion, tenderness, elation, sorrow, and pain. The piece begins with a long piano introduction that contains two motives that reappear throughout the cycle; a rising melody over simple chordal accompaniment answered by descending chordal motion over sustained fifths. The accompaniment finally arrives in A major with a simple repetitive eight note pattern. This motion continues through the entire piece. The motion in the last section of the song creates a sense of building tension that leads to the climax of the piece, “death’s imperishable wing?”

When do I see thee most, beloved one?
When in the light the spirits of mine eyes
Before thy face, their altar, solemnize
The worship of that Love through thee made known?

Or when in the dusk hours, (we two alone)
Close-kissed and eloquent of still replies
Thy twilight-hidden glimmering visage lies,
And my soul only sees thy soul its own?

O love - my love! if I no more should see Thyself,
nor on the earth the shadow of thee,
Nor image of thine eyes in any spring,
How then should sound upon Life’s darkening slope
The ground whirl of the perished leaves of Hope
The wind of Death’s imperishable wing?

PROGRAM

2. Silent Noon

One of Vaughan Williams's most recognizable vocal pieces, "Silent Noon" is the nineteenth sonnet from Rossetti's sequence. The sonnet describes a scene in which one would want time to stand still. To take a moment and allow all the senses to observe the surroundings. The accompaniment is a pulsing, syncopated chordal pattern, evoking a sense of idyllic tranquility. Later, the syncopated rhythm is replaced with flowing arpeggios in the bass line.

Your hands lie open in the long fresh grass,
The finger-points look through like rosy blooms:
Your eyes smile peace. The pasture gleams and glooms
'Neath billowing skies that scatter and amass.

All round our nest, far as the eye can pass,
Are golden kingcup fields with silver edge
Where the cow-parsley skirts the hawthorn hedge.
'Tis visible silence, still as the hour glass.

Deep in the sunsearched growths the dragon-fly
Hangs like a blue thread loosened from the sky:
So this winged hour is dropt to us from above.
Oh! clasp we to our hearts, for deathless dower,
This close-companioned inarticulate hour
When twofold silence was the song of love.

3. Love's Minstrels

Originally titled "Passion and Worship", Vaughan Williams enters new realms in "Love's Minstrels." The piece starkly contrasts the preceding song by using modality and jarring chord shifts, a motive that will reappear in later movements. This piece tells the story of two rival minstrels in their attempts to serenade a lover. One minstrel serenades with an oboe and the other with a harp. The piano symbolizes each instrument through music textures. The oboe through pulsating chords and the harp through arpeggios. Flourishing sixteenth-note phrases adorn the music, contrasted by rhythmic block chords which diminish to a single line and then cease. Vaughan Williams sets the vocal line syllabically with few melismas. As the piano and vocal lines thicken in texture, so does the range and dynamic level until the last phrase of the song.

One flame-winged brought a white-winged harp-player
Even where my lady and I lay all alone;
Saying: 'Behold this minstrel is unknown;
Bid him depart, for I am minstrel here:
Only my songs are to love's dear ones dear.'
Then said I 'Through thine hautboy's rapturous tone
Unto my lady still this harp makes moan,
And still she deems the cadence deep and clear.'
Then said my lady: 'Thou art passion of Love,
And this Love's worship: both he plights to me.
Thy mastering music walks the sunlit sea:
But where wan water trembles in the grove,
And the wan moon is all the light thereof,

PROGRAM

4. Heart's Haven

Rather than a peaceful and tender setting, Vaughan Williams chooses to place a beautifully lyric melody line in an engaging and dramatic context for this love song. The accompaniment consists of ostinatos over sustained bass notes, which provides a thick, chordal texture.

Sometimes she is a child within mine arms,
Cowering beneath dark wings that love must chase,
With still tears showering and averted face,
Inexplicably filled with faint alarms:
And oft from mine own spirit's hurtling harms
I crave the refuge of her deep embrace,
Against all ills the fortified strong place
And sweet reserve of sovereign counter-charms.

And Love, our light at night and shade at noon,
Lulls us to rest with songs, and turns away
All shafts of shelterless tumultuous day.
Like the moon's growth, his face gleams through his tune;
And as soft waters warble to the moon,
Our answering spirits chime one roundelay.

5. Death-in-Love

Vaughan Williams introduces an effective contrast in tempo to the cycle. It is the only piece marked allegro, and it begins forte. The poetry is rich in imagery and symbolism, as Rossetti links his loved one with death. Vaughan Williams captures the dramatic and ominous mood as death consumes the optimism and life of the loved one. Vaughan Williams creates a mysterious and suspenseful mood with a drastic dynamic contrast as the poetry introduces the character known as "Death."

There came an image in Life's retinue
That had Love's wings and bore his gonfalon:
Fair was the web, and nobly wrought thereon,
O soul-sequestered face, thy form and hue!
Bewildering sounds, such as Spring wakens to,
Shook in its folds; and through my heart its power
Sped trackless as the memorable hour
When birth's dark portal groaned and all was new
But a veiled woman followed, and she caught
The banner round its staff, to furl and cling,
Then plucked a feather from the bearer's wing,
And held it to his lips that stirred it not,
And said to me, "Behold, there is no breath:
I and this Love are one, and I am Death."

PROGRAM

6. Love's Last Gift

In the final movement, the theme of love is rescued from the grip of death from the previous song. The “singer” is captivated with love’s attractive descriptions of nature’s beauty. In the final stanza, Rossetti refers to love as a laurel, or leaf, that is no longer afraid of death; Love has conquered Death. Vaughan Williams sets a beautifully lyric vocal line that sensitively highlights the text.

Love to his singer held a glistening leaf,
and said: “The rose-tree and the apple-tree
Have fruits to vaunt or flowers to lure the bee;
And golden shafts are in the feathered sheaf
Of the great harvest marshal, the year’s chief
Victorious summer; aye, and ‘neath warm sea
Strange secret grasses lurk inviolably
Between the filtering channels of sunk reef...

All are my blooms; and all sweet blooms of love
To thee I gave while spring and summer sang;
But autumn stops to listen, with some pang
From those worse things the wind is moaning of.
Only this laurel dreads no winter days:
Take my last gift; thy heart hath sung my praise.”

PROGRAM

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University of Louisville
presents
Sarah Byrd

Senior Voice Recital
A Student of Chad Sloan



David George, piano



Saturday, April 16, 2022
Comstock Concert Hall
3:00 p.m.

PROGRAM

In furore iustissimae irae	Antonio Vivaldi
In furore iustissimae irae	(1678-1741)
Miserationum Pater piissime	
Tunc meus fletus evadet laetus	
Alleluia	

Ariettes Oubliées	Claude Debussy
I. C'est l'extase langoureuse	(1862-1918)
IV. Chevaux de bois	
V. Green	
VI. Spleen	

PAUSE

Das Veilchen Wolfgang	Amadeus Mozart
	(1756-1791)

Ich wollt ein Sträusslein binden	Richard Strauss
	(1864-1949)

Der Blumenstrauß	Felix Mendelssohn
	(1809-1947)

The Swing	Reynaldo Hahn
	(1874-1947)

I'm a Person Too	Leonard Bernstein
	(1918-1990)

Jupiter Has Seven Moons	Leonard Bernstein
	(1918-1990)

Goodnight Moon	Eric Whitacre
	(b. 1970)

PROGRAM

In furore iustissimae irae

Antonio Vivaldi
(1678-1741)

Antonio Vivaldi was an Italian composer best known for his influence on the form of the concerto and his style of Baroque music. Vivaldi achieved great success after the departure of the choirmaster at the Ospedale della Pietà, a home and music school in Venice, created many opportunities for Vivaldi to compose sacred vocal music. There are more than 50 remaining sacred vocal compositions by Vivaldi, including hymns, psalm settings and oratorios.

In furore iustissimae irae originates from a group of three solo motets Vivaldi composed in the 1720s. The opening aria utilizes dramatic melismatic lines to depict God's wrath in reaction to the sins of men, with the singer speaking directly to God. This leads to a cry for mercy, where the second aria is slower and more lyrical in character, before the resolute return in mood and tempo in the final Alleluia.

In furore iustissimae irae
Tu divinitus facis potentem.
Quando potes me reum punire
Ipsum crimen te gerit clementem.

In the fury of righteous anger,
You, divine one, show great strength. When
you could punish me, the guilty one, You are
merciful towards my crime.

Miserationum Pater piissime
Parce mihi dolenti peccatori languenti
O Jesu dulcissime.

Most pious Father of mercy,
Forgive me, a weak, suffering sinner, Oh
sweet Jesus.

Tunc meus fletus evadet laetus
Dum pro te meum languescit cor
Fac me plorare
Mi Iesu care
Et fletus laetus fovebit cor.

Then my weeping will become happy While
for you my heart languishes. Let me weep,
My dear Jesus,
And my happy tears will warm my heart.

Alleluia Alleluia

Translation by Michael Talbot, Ossia Editions

PROGRAM

Ariettes Oubliées

Claude Debussy
(1862-1918)

Claude Debussy was a French composer of the late 19th and early 20th century that was most influential through his developments in musical structure and harmony that largely contributed to the impressionist period. It is clear from his compositions that he challenged earlier harmonic methods and traditions, and his style of impressionism is characterized by his use of pedal, chords that bleed together and singing that creates a sense of *parlando*. Debussy was also inspired by imagery and looked to paintings to inspire some of his works, using unique harmonies to create “colors”.

Ariettes Oubliées (Forgotten Songs) is a song cycle based on poems by Paul Verlaine. There are six ariettes in total; the first song, *C'est l'extase langoureuse*, translates to “It's the languorous ecstasy”. The melody is conjunct and seamless, and Verlaine uses imagery from nature to illustrate the feelings one might experience after making love.

C'est l'extase langoureuse,	It is languorous rapture,
C'est la fatigue amoureuse,	It is amorous fatigue,
C'est tous les frissons des bois	It is all the tremors of the forest
Parmi l'étreinte des brises,	In the breezes' embrace,
C'est, vers les ramures grises,	It is, around the gray branches,
Le chœur des petites voix.	The choir of tiny voices.

Ô le frêle et frais murmure!	O the delicate, fresh murmuring!
Cela gazouille et susurre,	The warbling and whispering,
Cela ressemble au cri doux	It is like a soft cry
Que l'herbe agitée expire...	The ruffled grass gives out...
Tu dirais, sous l'eau qui vire,	You might take it for the muffled sound Of
Le roulis sourd des cailloux.	pebbles in the swirling stream.

Cette âme qui se lamente	This soul which grieves
En cette plainte dormante	In this subdued lament,
C'est la nôtre, n'est-ce pas?	It is ours, is it not?
La mienne, dis, et la tienne,	Mine, and yours too,
Dont s'exhale l'humble antienne	Breathing out our humble hymn
Par ce tiède soir, tout bas?	On this warm evening, soft and low?

PROGRAM

The next two pieces depict a saddened poet, struggling to answer why he feels the way he does, followed by a somber darkness, with the music slowing down and the poet seemingly dragged into the shadows. In a shift of tone and mood comes *Chevaux de bois*, the fourth song in the cycle. This piece depicts a merry-go-round that seemingly represents freedom through the riding of horses until the repetitive motion causes sickness and headache before returning home to the sound of church bells after an exhausting journey. The accompaniment acts as a merry-go-round through Debussy's use of trills, repetitive arpeggiated sixteenth-note patterns, and brisk tempo.

Tournez, tournez, bons chevaux de bois,
Tournez cent tours, tournez mille tours,
Tournez souvent et tournez toujours,
Tournez, tournez au son des hautbois.

Turn, turn, you fine wooden horses,
Turn a hundred, turn a thousand times,
Turn often and turn for evermore
Turn and turn to the oboe's sound.

L'enfant tout rouge et la mère blanche,
Le gars en noir et la fille en rose,
L'une à la chose et l'autre à la pose,
Chacun se paie un sou de dimanche.

The red-faced child and the pale mother,
The lad in black and the girl in pink,
One down-to-earth, the other showing off,
Each buying a treat with his Sunday sou.

Tournez, tournez, chevaux de leur cœur,
Tandis qu'autour de tous vos tournois
Clignote l'œil du filou sournois,
Tournez au son du piston vainqueur!

Turn, turn, horses of their hearts,
While the furtive pickpocket's eye is flashing
As you whirl about and whirl around,
Turn to the sound of the conquering cornet!

C'est étonnant comme ça vous soûle
D'aller ainsi dans ce cirque bête:
Rien dans le ventre et mal dans la tête,
Du mal en masse et du bien en foule.

Astonishing how drunk it makes you,
Riding like this in this foolish fair:
With an empty stomach and an aching head,
Discomfort in plenty and masses of fun!

Tournez, dadas, sans qu'il soit besoin
D'user jamais de nuls éperons
Pour commander à vos galops ronds:
Tournez, tournez, sans espoir de foin.

Gee-gees, turn, you'll never need
The help of any spur
To make your horses gallop round:
Turn, turn, without hope of hay.

Et dépêchez, chevaux de leur âme,
Déjà voici que sonne à la soupe
La nuit qui tombe et chasse la troupe
De gais buveurs que leur soif affame.

And hurry on, horses of their souls:
Nightfall already calls them to supper
And disperses the crowd of happy revelers,
Ravenous with thirst.

Tournez, tournez! Le ciel en velours
D'astres en or se vêt lentement.
L'église tinte unglas tristement.
Tournez au son joyeux des tambours!

Turn, turn! The velvet sky
Is slowly decked with golden stars. The
church bell tolls a mournful knell--
Turn to the joyful sound of drums!

PROGRAM

After the turmoil the poet has experienced, Green shows a change in emotion; now he wishes to give presents to his lover (fruits, flowers, etc.) as a gesture to win her affection. Among these gifts he presents her with his heart, and begs her to take care of it and not to destroy it. The poet seeks rest in the heart of his lover, and dreams of her accepting his love. *Green* is also the first in the *Aquarelle* (watercolor) section of the set; watercolors are a tenant of impressionism, with colors running together similar to Debussy's use of pedal, and the music reflects the light and delicate qualities of a watercolor painting.

Voici des fruits, des fleurs,
des feuilles et des branches
Et puis voici mon cœur
qui ne bat que pour vous.
Ne le déchirez pas
avec vos deux mains blanches
Et qu'à vos yeux si beaux
L'humble présent soit doux.

Here are fruits, flowers,
fronds and branches
And here too is my heart
that beats just for you.
Do not tear it
with your two white hands
And may the humble gift
please your lovely eyes.

J'arrive tout couvert encore de rosée
Que le vent du matin
vient glacer à mon front.
Souffrez que ma fatigue à vos pieds reposée
Rêve des chers instants qui la délasseront.

I come all covered still with the dew
By the morning breeze
frozen to my brow.
Let my fatigue, finding rest at your feet,
Dream of dear moments that will soothe it.

Sur votre jeune sein laissez rouler ma tête
Toute sonore encore de vos derniers baisers;
Laissez-la s'apaiser de la bonne tempête,
Et que je dorme un peu
puisque vous reposez.

On your young breast let me cradle my head
Still ringing with your recent kisses;
After love's sweet tumult grant it peace,
And let me sleep a while,
since you rest.

PROGRAM

The final piece of *Ariettes Oubliées* as well as the closing piece to the *Aquarelle* section is *Spleen*. The title was chosen by Verlaine simply because he enjoyed the sound of the words “green” and “spleen” together, as the sounds these words made reflected the mood he sought to achieve in his poetry. As his final sentiment to his lover, the poet describes the most beautiful elements of nature, which are reflected in the music, before declaring that none of these beauties compare to his love; the poet wishes for the turmoil in his heart to end and his worries to subside, all which would come with his lover’s promise to stay with him.

Les roses étaient toutes rouges Et les lierres
étaient tout noirs.

All the roses were red
And the ivy was all black.

Chère, pour peu que tu te bouges,
Renaissent tous mes désespoirs.

Dear, at your slightest move,
All my despair revives.

Le ciel était trop bleu, trop tendre,
La mer trop verte et l’air trop doux.

The sky was too blue, too tender,
The sea too green, the air too mild.

Je crains toujours, --ce qu’est d’attendre!--
Quelque fuite atroce de vous.

I always fear --oh to wait and wonder!-- One
of your agonizing departures.

Du houx à la feuille vernie
Et du luisant buis je suis las,

I am weary of the glossy holly,
Of the gleaming box-tree too,

Et de la campagne infinie
Et de tout, fors de vous, hélas!

And the boundless countryside
And everything, alas, but you!

Translations by Richard Stokes, oxfordlieder.co.uk

PROGRAM

This set of pieces follows the themes of the beauty and fragility found in nature, expressed through the music of Mozart, Strauss, and Mendelssohn.

Das Veilchen Wolfgang

Amadeus Mozart
(1756-1791)

Wolfgang Amadeus Mozart was an Austrian composer, and is still widely recognized as one of the greatest composers and musicians of Western classical music. He notably helped immensely to bring the Viennese Classical School to its peak. Mozart started his career as a Wunderkind, and in his relatively short life, achieved great success.

Mozart wrote *Das Veilchen* (The Violet) in Vienna in 1785 to a poem by Johann Wolfgang von Goethe. The poem is written in three stanzas, so the music would typically be written in strophic form, but in order to serve the drama of each verse, Mozart decided to make it through-composed. The story tells of a young shepherdess who carelessly trampled on a delicate young violet in the meadow, which is used as a metaphor for a young man's heart being crushed in the same manner.

Ein Veilchen auf der Wiese stand,
Gebückt in sich und unbekannt;
Es war ein herzigs Veilchen.
Da kam ein' junge Schäferin
Mit leichtem Schritt und munterm Sinn
Daher, daher,
Die Wiese her, und sang.

A violet was growing in the meadow,
Unnoticed and with bowed head;
It was a dear sweet violet.
Along came a young shepherdess,
Light of step and happy of heart,
Along, along
Through the meadow, and sang.

Ach! Denkt das Veilchen, wär ich nur
Die schönste Blume der Natur,
Ach, nur ein kleines Weilchen,
Bis mich das Liebchen abgepflückt
Und an dem Busen matt gedrückt!
Ach nur, ach nur
Ein Viertelstündchen lang!

Ah! Thinks the violet, if I were only
The loveliest flower in all Nature,
Ah! For only a little while,
Till my darling had picked me
And crushed me against her bosom!
Ah only, ah only
For a single quarter hour!

Ach! Aber ach! Das Mädchen kam
Und nicht in Acht das Veilchen nahm,
Ertrat das arme Veilchen.
Es sank und starb und freut' sich noch:
Und sterb' ich denn, so sterb' ich doch
Durch sie, durch sie,
Zu ihren Füßen doch.
Das arme Veilchen
Es war ein herzigs Veilchen!

But alas, alas, the girl drew near
And took no heed of the violet,
Trampled the poor violet.
It sank and died, yet still rejoiced:
And if I die, at least I die
Through her, through her
And at her feet.
The poor violet!
It was a dear sweet violet!

PROGRAM

Richard **Ich wollt ein Sträusslein binden**

Richard Strauss
(1864-1949)

Richard Strauss was a German Romantic composer from the late 19th and early 20th centuries best known for his operas and symphonic poems. After a lengthy amount of time focusing on his operatic compositions, Strauss returned to write for voice and piano in 1919 with his composition of *Sechs Lieder*, set to poems by Clemens Brentano.

Ich wollt ein Sträusslein binden is the second piece in the *Sechs Lieder* set. It is a somber story; a girl sets out to pick a flower for her lover, only to find an empty field. Her tears revealed one lone flower which she bent down to pick, before the piece abruptly shifts perspective to the flower, who begs to have their life spared. The girl spares the flower, but she now must return home alone, leaving her with bittersweet feelings.

Ich wollt ein Sträusslein binden, Da kam die dunkle Nacht, Kein Blümlein war zu finden, Sonst hätt' ich dir's gebracht.	I meant to make you a posy, But dark night then came, There were no flowers to be found Or I'd have brought you some.
--	--

Da flossen von den Wangen Mir Tränen in den Klee, Ein Blümlein aufgegangen Ich nun im Garten seh.	Tears then flowed down my cheeks Into the clover, And now I saw a flower That had sprung up in the garden.
--	---

Das wollte ich dir brechen Wohl in dem dunklen Klee, Da fing es an zu sprechen: "Ach, tue mir nicht weh!	I meant to pick it for you There in the dark clover, When it started to speak: "Ah, do not hurt me!
---	--

Sei freundlich im Herzen, Betracht dein eigen Leid, Und lasse mich in Schmerzen Nicht sterben vor der Zeit!"	Be kind in your heart, Consider your own suffering, And do not make me die In torment before my time!"
---	---

Und hätt's nicht so gesprochen, Im Garten ganz allein, So hätt' ich dir's gebrochen, Nun aber darf's nicht sein.	And had it not spoken these words, All alone in the garden, I'd have picked it for you, But now that cannot be.
---	--

Mein Schatz ist ausgeblieben, Ich bin so ganz allein. Im Lieben wohnt Betrüben, Und kann nicht anders sein.	My sweetheart stayed away, I am utterly alone. Sadness dwells in loving, And cannot be otherwise.
--	--

Translations by Richard Stokes, oxfordlieder.co.uk

PROGRAM

Der Blumenstrauß

Felix Mendelssohn
(1809-1947)

Held as an influential musician of the early Romantic period, Felix Mendelssohn was a German composer, pianist, teacher, and conductor. Mendelssohn was a significant proponent of Romantic ideals, challenging the importance of tradition in music in favor of imagination and feeling.

Der Blumenstrauß (The Bouquet) is a sweeter tale of the simplicity and love a flower can express. This is the fifth piece in Op. 47 *Sechs Gesänge*, set to poetry by Mendelssohn's personal friend Carl Klingemann. In this song, the music is light, flowing and hopeful; the girl in the story speaks to a row of blooming flowers in a garden, asking the flowers to be the messengers for her feelings to her love.

Sie wandelt im Blumengarten
Und mustert den bunten Flor,
Und alle die Kleinen warten
Und schauen zu ihr empor.

She strolls in the flower-garden
And admires the colorful blossom,
And all the little blooms are there waiting
And looking upwards towards her.

“Und seid ihr denn Frühlingsboten,
Verkündend was stets so neu,
So werdet auch meine Boten
An ihn, der mich liebt so treu.”

“So you are spring's messengers, Announc-
ing what is always so new--
Then be also my messengers
To the man who loves me faithfully.”

So überschaut sie die Habe
Und ordnet den lieblichen Strauß,
Und reicht dem Freunde die Gabe,
Und weicht seinem Blicke aus.

So she surveys what she has available
And arranges a delightful garland;
And she gives this gift to her man friend,
And evades his gaze.

Was Blumen und Farben meinen,
O deutet, o fragt das nicht,
Wenn aus den Augen der Einen
Der süßeste Frühling spricht.

What flowers and colors mean,
Oh do not explain, do not ask--
Not when out of one woman's eyes The
sweetest springtime is speaking.

Translation by Peter Low, lieder.net

PROGRAM

This set demonstrates a playful and introspective look into the mind of a child, featuring youthful indignance, innocence, feelings of nostalgia, and imaginative thinking, shown through the music of Hahn, Bernstein, and Whitacre.

The Swing

Reynaldo Hahn
(1874-1947)

Reynaldo Hahn was a French composer, born in Venezuela, known best for his art songs. After growing up in Paris, he studied at the Conservatoire under Jules Massenet, a notable French opera composer. He was a prolific composer of vocal music in particular, writing secular and sacred pieces, lyric scenes, cantatas, oratorios, operas, and operettas.

The Swing is the first in a set of five songs entitled Five Little Songs, set to poems by R.L. Stevenson. This piece is particularly blissful, describing the exhilarating feeling one has when in a swing, marveling at all the world has to offer from so high in the air. The music reflects this swinging notion with sweeping lines in the accompaniment that repeat throughout the entirety of the piece.

How do you like to go up in a swing
Up in the air so blue.
O I do think it the pleasantest thing
Ever a child can do.

Up in the air and over the wall,
Till I can see so wide
Rivers and tree and cattle and all
Over the country side.

Till I look down on the garden green
Down on the roof so brown
Up in the air I go flying again
Up in the air and down!

PROGRAM

I'm a Person Too

Leonard Bernstein
(1918-1990)

Leonard Bernstein was a prolific American composer, pianist, music educator and conductor of the 20th century. His music featured unique elements such as biblical themes, Jewish liturgical themes, and jazz rhythms. Bernstein wrote in several genres, including symphonic and orchestral music, ballet, film and theater music, choral works, opera, chamber music and works for the piano.

I'm a Person Too, from the set *I Hate Music!*, encapsulates the indignant attitudes many children experience, where they wish to be viewed as a mature adult. The song explores the frustrations a young child experiences being called “cute” for seemingly having the same thoughts anyone else might have, ending in a resolute manner and asserting themselves. The melody and accompaniment both use simple, strong rhythms in order to aid in the assertive nature of the text.

I just found out today that I'm a person too, like you:
I like balloons; lots of people like balloons:
But ev'ryone says, "Isn't she cute? She likes balloons!"
I'm a person too, like you!

I like things that ev'ryone likes:
I like soft things and movies and horses and warm things and red things:
Don't you?

I have lots of thoughts;
Like what's behind the sky;
And what's behind what's behind the sky:
But ev'ryone says, "Isn't she sweet? She wants to know ev'rything!"
Don't you?

Of course I'm very young
To be saying all these things
In front of so many people like you;

But I'm a person too!
Though I'm only ten years old;
I'm a person too, like you!

PROGRAM

Jupiter Has Seven Moons

Leonard Bernstein
(1918-1990)

Jupiter Has Seven Moons reveals a more imaginative side to youth, taking a moment to ponder all the “what-ifs” of the world, as silly as they might be. In the story, the child speaks in wonderment about the possibilities of a world with seven moons and how much fun that world could be, embracing an optimistic perspective with endless possibilities and no consequences.

Jupiter has seven moons
Or is it nine?
Saturn has a million, billion, trillion sixty-nine;
Ev’ry one is a little sun,
With six little moons of its own!
But we have only one!
Just think of all the fun we’d have if there were nine!
Then we could be just nine times more romantic!
Dogs would bay ‘til they were frantic!
We’d have nine tides in the Atlantic!
The man in the moon would be gigantic!
But we have only one!
Only one!

Goodnight Moon

Eric Whitacre
(b. 1970)

Best known for his choral, orchestral, and wind ensemble music, Eric Whitacre is an American composer, speaker and conductor. His style is most notable through his use of aleatoric elements, and his music is full of shifting harmonies that have been described as neo-impressionistic.

Goodnight Moon turns the classic children’s book by Margaret Wise Brown into a whimsical song; Whitacre takes great care in crafting special musical moments for every item identified, with the use of rubato in the piece creating a more natural storytelling feeling, making the story all the more special to share.

PROGRAM

In the great green room
There was a telephone
And a red balloon,
And a picture of the cow
Jumping over the moon,

And there were three little bears
Sitting on chairs,
And two little kittens,
And a pair of mittens,
And a little toy house,
And a young mouse,
And a comb and a brush,
And a bowl full of mush,
And a quiet old lady who was whispering hush.

Goodnight room,
Goodnight moon,
Goodnight cow jumping over the moon,
Goodnight light
And the red balloon,

Goodnight bears,
Goodnight chairs,
Goodnight kittens,
And goodnight mittens,

Goodnight clocks
And goodnight socks,
Goodnight little house,
Goodnight mouse,

Goodnight comb
And goodnight brush,
Goodnight nobody,
Goodnight mush,
And goodnight to the old lady whispering hush.

Goodnight stars,
Goodnight air,
Goodnight noises ev'rywhere.

Goodnight goodnight,
Goodnight noises, ev'rywhere.

PROGRAM

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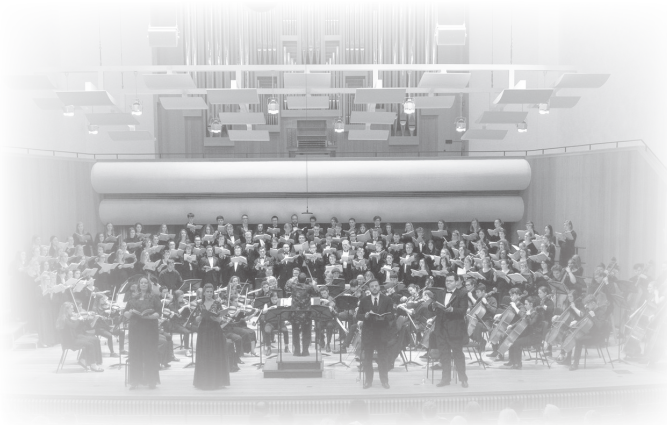
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University of Louisville
Senior Capstone Presentation
Michael Dennis
Double Bass
Student of Professor Sidney King

=====
Adrienne Fontenot, *Piano*



Sunday, April 17, 2022
Bird Recital Hall
2:00 p.m.

PROGRAM

Six Studies in English Folk Songs

Ralph Vaughan Williams
(1872-1958)

Adagio (Lovely on the Water)
Andante sostenuto (Spurn Point)
Larghetto (Van Diemen's Land)
Lento (She Borrowed Some of Her Mother's Gold)
Andante tranquillo (The Lady and the Dragon.)
Allegro vivace (As I walked over London Bridge)

Let Us Break Bread Together

Traditional Spiritual
arr. Sidney King
(b. 1959)

Five Latin-American Folk Songs

Traditional
arr. Miquel Sandoval (1902-1953)
trans. Michael Dennis (b. 2000)

Riqui, Riqui, Riquirran (Sugar Cane)
Mis Flores Negras (My Sable Flowers)
Cuatro Milpas (Corn Field)
A Las Montanas Ire (Up to the Mountains I'll Go)
Una vez Clavelina (Sometimes a Marigold)

Three Traditional Kentucky Folk Songs,
From Swapping Songbook

Jean Ritchie
(1922-2015)
trans. Michael Dennis

I Built My Love a Big Fine House
Old Man in the Woods
Jubilee

PROGRAM NOTES

Six Studies in English Folk Songs

Ralph Vaughan Williams was born in October of 1872, in Gloucestershire. His professional life began in 1890, when he entered the Royal College of Music, where he studied with British composer, Hubert Parry. He then went on to continue his studies at Trinity College, where he graduated in 1895. Afterwards he went back to the Royal College of Music to study with Charles Stanford, who would go on to help create the Folk-Song Society in 1898. This association really helped ignite a love for folk music in the young Vaughan Williams, and he collected his first folk song, *Bushes and Briars* from Charles Pottipher, in 1903. Over the next ten years he went on to amass over 800 songs and carols from all over Britain. When he passed in 1958, he was the President of the English Folk Dance and Song Society, which was renamed the following year in his honor.

Six Studies in English Folk Songs was first published in 1926, Vaughan Williams sought to organically weave elements of native sources into his music rather than imitate it. He did this by traveling all over England to directly transcribe folk songs, thus distinguishing himself as an early musicologist. The first movement, *Adagio* (Lovely on the Water), comes from Norfolk, England, a county along the North Sea. This song is about two lovers, one of which is enlisting to join the Royal Navy and asking the other to wait for him. The second movement, *Andante Sostenuto* (Spurn Point), Spurn Point is a small island off the mainland of England. The southernmost tip of this island is referred to as Spurn Point. The song is about a ship that crashed, and all the men aboard died because the captain insisted on going down with the ship. The third movement, *Larghetto*, Van Diemen's Land, is current day Tasmania. Before it was established as its own country it was a British penal colony and this is the story of a poacher who was caught and sent to Van Diemen's Land. The fourth movement, *Lento* (She Borrowed Some of Her Mother's Gold) was discovered by Vaughan Williams in April of 1908. All that is known about this work is that a man by the name of Mr. Hilton from South Walsham had sung it for him. However, the lyrics or anything deeper are unknown. The fifth movement, *Andante Tranquillo* (The Lady and the Dragon), comes from Berkshire and has had several variations over the years. This variation in particular is about a sailor who fell in love with a pretty woman, who then left him to marry a prince. The final movement, *Allegro Vivace* (As I Walked Over the London Bridge), has ties to both Scotland and England. The story goes that "Geordie" the main character stole 16 white horses from the king and was sentenced to be hanged with gold chains. The Scottish version differs by referring to Geordie as a nobleman, while in the English version he is an outlaw.

Let Us Break Bread Together, traditional spiritual

"Let Us Break Bread Together" is one of the most well-known African American spirituals. Musicologist Carlton Young suggests that this "spiritual was formed in the West African Gullah/Geechee slave culture that developed in the coastal areas of South-Eastern colonial America . . ." This spiritual was arranged in its most familiar form by John Rosamond Johnson and was made popular in the mid 20th century by artists such as Paul Robeson, Roland Hayes, and Marian Anderson. Today, this spiritual can be found in hymnals all over the world including Australia, Canada, and England, as well as the United States.

PROGRAM NOTES

Five Traditional Latin-American Folk Songs

This collection of songs comes from a book by Miquel Sandoval called “25 Favorite Latin-American Songs,” which includes folk songs from over ten different countries including: Argentina, Bolivia, Colombia, Mexico and Venezuela. Miquel Sandoval was an accomplished conductor, composer, and pianist from Guatemala and spent many years in the United States. The first song in this transcribed collection is *Riqui, Riqui, Riquirran* (Sugar-Cane), which is a traditional children’s folk song from Venezuela. It has its own humor and is very playful. According to David Pena, double bassist from Venezuela, this song represents “a musical art for children’s ears and sensibilities based on a deep respect for traditional musical forms, the recognition of the diversity of musical expressions that surround us and for the playfulness, rhythm and taste of contemporary children and adults.” Second, *Mis Flores Negras* (My Sable Flowers) is a Colombian pasillo (little step). Pasillos follow a very elegant rhythm in triple meter, and the style first started to form in Columbia during the 19th century. This had a vast impact on surrounding countries such as Panama and Venezuela, where it is known as a valz (waltz), as well as Ecuador where it is considered the national song form. Third, *Cuatro Milpas* (Four Cornfields) is a canción ranchera (Mexican ranch song) which is a very popular style of folk music in Mexico. This style of traditional folk music dates back before the Mexican Revolution and was popularized by Mariachi bands. The ranchera was developed as a new symbol of national consciousness. Fourth, *A Las Montañas Ire* (Up to the Mountains I’ll Go) comes from modern day Bolivia and Peru, but has ties back as far as the Incan civilization. This is known as a “triste” (a sad song). However, it is also considered to be a Yaravi, which is a traditional love song. The style of the Yaravi influenced several countries surrounding Peru, not only Bolivia, but Argentina, Chile, Ecuador and Uruguay as well. Last, is *Una vez Clavelina* (Sometimes a Marigold), which comes from Argentina. This style is called a Gato (cat), originated in the province of Cuyo, at the foothills of the Andes. While the rhythm of this style is very upbeat and fun the lyrics are supposed to be picturesque or humorous.

Three Traditional Kentucky Folk Songs

Jean Ritchie was an American folk singer, songwriter, and Appalachian dulcimer player, and was considered by many as the “Mother of Folk.” She was born and raised in eastern Kentucky and attended the University of Kentucky where she earned a degree in social work. As a musicologist, Ritchie was awarded a Fulbright Scholarship to study the relationship between American folk music and songs from Britain, Scotland, and Ireland. She continued to perform until 2009 and over her career she recorded over 30 albums and published 7 books. The three songs on the program come from her book, “Swapping Song Book” that was published in 1964. This is a collection of ballads, play-party tunes, and frolic songs. In the forward of this collection, Ritchie says “Feel free with these songs and have fun with them.” and “Folk songs are straight-forward and simple and they have their greatest charm when they are sung that way.”

PROGRAM

GREETINGS FROM THE DEAN



It's an exciting time to be a part of the School of Music at the University of Louisville! Situated in the heart of a culturally vibrant community, our School of Music has both a rich history and a bright future, and its impact extends around the world. Established in 1932 and accredited by the National Association of Schools of Music since 1936, we pride ourselves on our student-centered tradition of musical excellence. As dean, I am thrilled to join with world-class faculty and dedicated staff to ensure that our students receive an educational experience of the highest quality.

Prospective students seeking to earn a music degree will find that we offer a variety of opportunities for both individual and collaborative growth and creativity. Our expansive music facilities are abuzz with activity year-round, and feature performances by students, our ensembles, our faculty, and guest artists from around the world. We also have a long tradition of hosting summer music camps and other programs to suit a variety of interests. Our School boasts many marks of distinction, including our well-resourced music library and our internationally-acclaimed vocal and instrumental ensembles, such as the Cardinal Singers, the UofL Wind Ensemble, and the UofL Symphony Orchestra. Our School is further distinguished by the Grawemeyer Award for Music Composition, a decades-long association with the Jamey Aebersold Summer Jazz Workshops, our Jazz and New Music Festivals, and the Louisville Chamber Music Society. Our faculty and students study, research, perform, and serve well beyond the Louisville city limits, at points ranging from Carnegie Hall, to Costa Rica, Ecuador, South Korea, Thailand, Vienna, and Denmark.

Alongside our undergraduate and graduate degrees in performance and education, students can explore culturally-diverse course offerings and innovative programs, such as a new bachelor's degree in music and new media, as well as undergraduate and graduate degrees in music therapy. Additionally, students with dual interests might consider one of our combination degrees, which link, for example, the study of music therapy with jazz, or the study of music education with jazz.

Parents can rest assured that the UofL School of Music is a place where students are both challenged and supported. Music majors typically spend many hours practicing, performing, and studying, as they develop the disciplined work ethic necessary for success in the professional world. Our peer mentors, tutors, and the Student Care Team are just a few of the resources in place to ensure that students retain a healthy balance as they navigate the many choices that campus life affords.

Our School of Music is a great place to learn, a great place to teach, and also a great place to invest. Throughout our building, you'll find the names of alumni, friends, and well-wishers whose many forms of generosity have supported scholarships for our students, the maintenance and beautification of our facilities, and our many programs. Those investments continue to yield wonderful returns that bode well for our community and beyond.

Teresa Reed
Dean, School of Music
University of Louisville

PROGRAM

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- Lunch bags
- Tote bags



PROGRAM

How to make a difference in a student's life

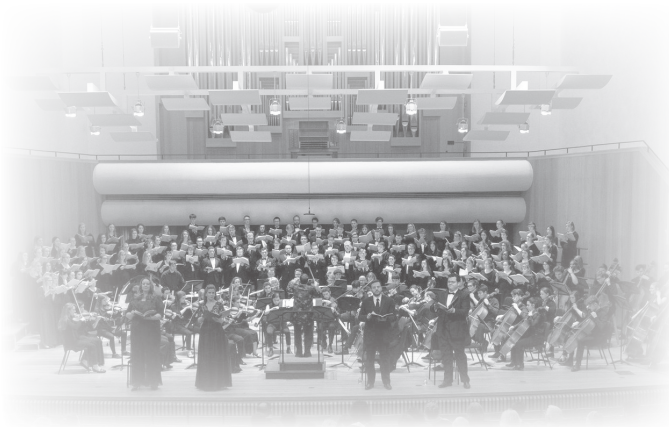
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PROGRAM

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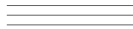


University of Louisville

presents

Evan Schneider

Capstone Trumpet Recital
A Student of Dr. Reese Land



Deborah Dierks, piano



Sunday, April 17, 2022
Comstock Concert Hall
6:30 p.m.

PROGRAM

Concerto (1749)	Richard Mudge
I. Vivace	(1718-1763)

Sinfonie il Barcheggio (1681)	Alessandro Stradella
I. Spiritosa, e staccata	(1643-1682)
III. Canzone	

Ókna (Windows) (1976)	Petr Eben
III. Červené okno (the blood-red window)	(1929-2007)
IV. Zlaté okno (the golden window)	

Intermission

Impromptu (1951)	Jacques Ibert
	(1890-1962)

Concerto in F minor, Op. 18 (1899)	Oskar Böhme
I. Allegro moderato	(1870-1938)
II. Adagio religioso – Allegretto	
III. Rondo. Allegro scherzando	

Someone to Watch Over Me (1926)	George Gershwin
	(1898-1937)
	arr. Joseph Turrin

PROGRAM

How to make a difference in a student's life

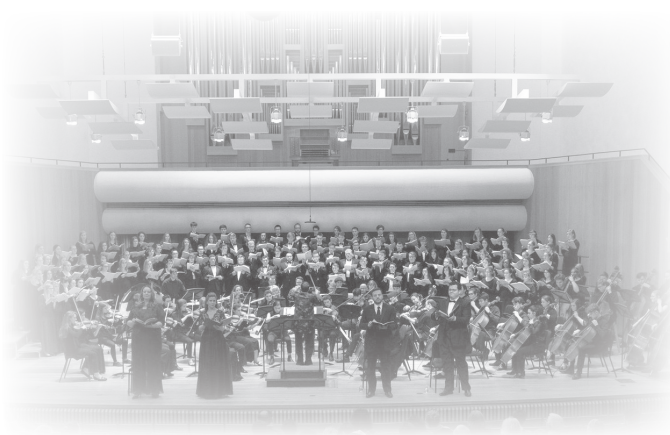
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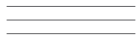
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University of Louisville
presents
Logan Myers

Junior Trombone Recital
A Student of Dr. Brett Shuster



Jessica Dorman, piano



Sunday, April 17, 2022
Comstock Concert Hall
4:00 p.m.

PROGRAM

Subadobe

Fredrik Högberg
(b. 1971)

Sonata (Vox Gabrieli)

Stjepan Šulek
(1914-1986)

Colors

I. Yellow

II. Red

Bert Appermont
(b. 1973)

PROGRAM

Subadobe

Fredrik Högberg
(b. 1971)

Fredrik Karl Kristian Högberg, born 5 February 1971 in Vellinge, Sweden, is a Swedish composer and producer. Högberg has studied composition mainly with professor Jan Sandström at Piteå School of Music and earned a licentiate degree in performing arts at Luleå University of Technology 2012. He teaches composition at Piteå School of Music since 2015. Högberg has written many pieces for trombone solo and trombone ensembles and has worked with Swedish trombone soloist Christian Lindberg in writing and performing pieces.

Sonata (Vox Gabrieli)

Stjepan Šulek
(1914-1986)

Stjepan Šulek was a Croatian composer and music teacher. He received his diploma from the Zagreb Academy of Music in 1936, where he studied violin with Vaclav Huml and composition with Blagoje Bersa. Šulek became a corresponding member of the Croatian Academy of the Arts and Sciences in 1948 and an official member and secretary of the Department of Music for the academy in 1954. The Vox Gabrieli sonata is Šulek's only solo or chamber piece composed for trombone.

Colors

Bert Appermont
(b. 1973)

Bert Appermont was born in Bilzen, Belgium, on the 27th of December, 1973. In 1998 he completed his studies with a double Master of Music certificate at the Lemmens Institute in Leuven. Building upon his accomplishments in music education and conducting, he achieved a master degree in Music Design for Film & television at the Bournemouth Media School in England. As a composer he has written 2 musicals, 2 symphonies, an opera and an oratorium and more than 100 pieces for wind orchestra, choir and symphony orchestra.

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**Alison Addie
&
Trent Ripberger
Non-Degree Flute Recital**

Denine LeBlanc, Piano



Monday, April 18, 2022
Comstock Concert Hall
4:30 p.m.

PROGRAM

The Great Train Race for Solo Flute

Ian Clarke
(b. 1964)

Alison Addie, *Flute*

Soliloquy for Solo Flute, Op. 44

Lowell Liebermann
(b. 1961)

Trent Ripberger, *Flute*

Duo for Flute and Piano

Aaron Copland
(1900-1990)

I. Flowing

II. Poetic, somewhat mournful

III. Lively, with bounce

Alison Addie, *Flute*
Denine LeBlanc, *Piano*

Sonata for Flute and Piano, Op. 23

Lowell Liebermann
(b. 1961)

I. Lento con Rubato

II. Presto Energico

Trent Ripberger, *Flute*
Denine LeBlanc, *Piano*

Three Dances for Two Flutes and Piano

Gary Schocker
(b. 1959)

I. Easygoing

II. Moody

III. Coffee Nerves

Alison Addie, *Flute*
Trent Ripberger, *Flute*
Denine LeBlanc, *Piano*

PROGRAM

GREETINGS FROM THE DEAN



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Teresa Reed
Dean, School of Music
University of Louisville

PROGRAM

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University of Louisville
presents
Friends of the School of Music
Annual Meeting



Monday, April 18, 2022
University Club Alumni Rotunda
7:00 p.m.

PROGRAM

President's Welcome: Roz Carothers

Student Performances

Sonata No. 3 for Guitar Manuel Ponce
(1882-1948)
II. Cancion. Andante

Jakob Giles, guitar
(Student of Dr. Stephen Mattingly)

Duo in Bb Major, Op. 25, No. 1 J. B. Breval
(1753-1823)
I. Allegro

Brendan Stock & Benjamin Meitzen, cellos
(Students of Mr. Paul York)

Joy Spring Clifford Brown
(1930 – 1956)

Mayur Gurukkal, trumpet
Joel Murtaugh, bass
(Students of Dr. Gabe Evens)

Italian Concerto, BWV 971 J.S. Bach
(1685-1750)
III. Presto

Brayden Colbert, soprano saxophone
Nick Martin, alto saxophone
Kaitlyn Purcell, tenor saxophone
Tarrylton Dunn, baritone saxophone
(Students of Dr. Adam McCord)

Year in Review

Upcoming Year

PROGRAM

How to make a difference in a student's life

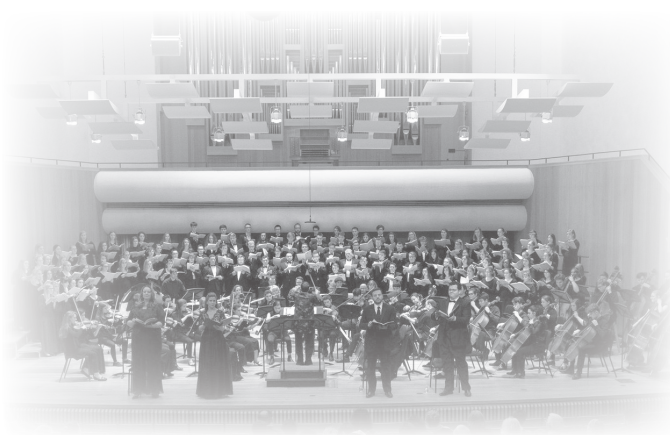
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Gabe Edwards Senior Trumpet Recital

Student of Dr. Reese Land



Jessica L. Dorman, piano



Monday, April 18, 2022
Comstock Concert Hall
8:30 p.m.

PROGRAM

Caprice No. 1

Eugene Bozza
(1905-1991)

Concert Poem in C Minor

Sergei Vasilenko
(1872-1956)

I. Allegro Drammatico

II. Quasi Adagio

III. Finale

INTERMISSION

Concerto in B-Flat Major

Tomaso Albinoni
(1671-1751)

I. Allegro

II. Andante

III. Allegro

Laki

Olga Neurwirth
(b.1968)

Portrait of a Trumpet

Sammy Nestico
(1924-2021)

PROGRAM NOTES

Caprice No. 1

Eugene Bozza

Born on April 4th, 1905, French composer and violinist Eugene Bozza is best known for his contributions to chamber music for wind instruments, but wrote a number of large ensemble pieces including five symphonies, operas, ballets, wind band music, concertos, and large ensemble works for woodwinds and brass. Bozza grew up learning the violin from his father and was playing in orchestras with him by the age of ten. He would go on to attend the Accademia Nazionale di Santa Cecilia in Rome and the Paris Conservatory for both violin and conducting, with a five year bout of touring Europe as concertmaster of the Padeloup Orchestra between his studies at the Paris conservatory.

Caprice No. 1 was written in 1943 and was Bozza's first composition for solo trumpet and piano. The composition of this contest piece is intended to show off the musicianship and skill of the player, and has opportunities for soft lyrical playing as well as quick flashy rhythms and figures. The piece starts with a soft piano introduction and follows it with two trumpet calls, one loud then one soft, meant to mimic an echo. This figure appears as a main thematic figure throughout the composition both in pitch and rhythm. After the opening cadenzas, the next section features a light dance-like melody that unfolds into a technical passage with multiple tonguing, chromatic scales, and wide intervals, all while keeping a light dance feel. After this section the piece returns to cadential ideas from the beginning, this time incorporating the piano into an atmospheric background and then as a partner in call and response. The cadenzas set the stage for a soft lyrical section that offers a delicate moment to an otherwise flashy piece. The composition ends with a final jaunty section that brings back the light dance-like mood in a new meter to culminate the rhythmic and melodic themes of the piece and close with high energy.

PROGRAM NOTES

Concert Poem in C Minor

Sergei Vasilenko

Sergei Vasilenko was born in Moscow, Russia in 1872. He began his studies at the Moscow State University pursuing law, but switched to the Moscow Conservatory in 1891 to pursue composition and conducting. Following his education he was the conductor for a private opera house in Moscow and would go on to be awarded two Orders of the Red Banner of Labor, the State Stalin Prize, and the title of People's Artist of the RSFSR.

Concert Poem in C Minor features three movements which contrast in tempo, style, and mood. *Allegro drammatico* begins the piece with dark harmony and a trumpet part that alternates between a *leggiero* dance-like sound and a rich dominating sound. These two characters work together to give the first movement a broad foreboding sound that introduces the monster of this story. *Quasi adagio* shifts the story from the foreboding to focus on the protagonist. Where the first movement acts narratively to introduce to the “monster,” the second shows us those threatened by it. The gentle writing conjures the image of townsfolk pleading for the hero of the story to save them. The swirling chromatics of this movement yearn for someone to save the town, all leading to the climactic arrival where the hero fights the monster. The end of this movement is somber and pensive, a moment of calm after the storm, as the trumpet echoes the theme from the beginning of this movement. *Finale* is the celebration of this battle, where the hero has slain the monster and the town has begun to pick up the pieces and return to normalcy. Joyous harmony and dancing motifs propel this movement to the end of the piece. The theme of the monster from the beginning is heard once more as the piece comes to a close, this time only as the memory of the battle. The work ends with a final declaration of victory and celebration as the battle is won, the monster is slain, and the town is now at peace.

PROGRAM NOTES

Concerto in B-Flat Major

Tomaso Albinoni

Venetian composer Tomaso Albinoni lived from 1671 to 1751, writing opera, concerti, sonatas, sinfonias, and solo cantatas. His legacy today lies in his instrumental works, but during his lifetime he was best known for his operas.

Concerto in B-Flat Major is originally a composition for solo oboe, and is transcribed here for trumpet by Maurice André from a series of Baroque recordings of trumpet compositions and transcriptions of flute, oboe, and voice works. The composition features three movements *Allegro*, *Andante*, and *Allegro*. The piece's original version for oboe is evident, as the places to breathe in some of these long passages are few and far between since the oboe requires less air for sustained playing than the trumpet. The work's three movements have contrasting moods: the first having a stately common time setting, followed by the *dolce* slow waltz-like feel in the second, and finished with a quickly paced and dance-like compound meter finale.

Laki

Olga Neuwirth

Composer, visual artist, and author Olga Neuwirth was born Graz, Austria in 1968 and is best known for her operas which deal with themes of identity, violence, and intolerance. Neuwirth was recently awarded the University of Louisville's 2022 Grawemeyer Award in Music Composition for her opera *Orlando*, based on the novel of the same name by Virginia Woolf. *Orlando* is the first full-length opera composed by a woman to be premiered by the Vienna State Opera.

Laki is written for trumpet solo and features many extended techniques for the instrument. Neuwirth is herself a trumpet player and is intimately familiar with the instrument from both the performer and compositional aspects. She makes use of extended techniques such as half depressed valves, shakes, and trills to give this piece a large palette of tone colors from the trumpet that are not often used in works featuring more than

PROGRAM NOTES

a single player. While this composition does not sit solidly in one key, it revolves around the pitch “A.” *Laki* uses moments of sparsity and rhythmic grooves to contrast itself, wandering between the two, and even combining them into a single idea at points.

Portrait of a Trumpet

Sammy Nestico

Samuel Louis Nistico, (1924-2021) who is better known as Sammy Nestico, was born in 1924 and is most renowned for the arrangements he wrote for the Count Basie Band. Nestico was a trombonist who, after serving for five years during World War II, joined the Glenn Miller Army Air Corps dance band. In 1963 he took the role of director and arranger for the United States Marine Band before leaving the military in 1967 to become a freelance arranger before landing a job arranging for Count Basie’s big band.

Portrait of a Trumpet is dedicated to the memory of Conrad Gozzo, the lead trumpeter for the NBC Hollywood Staff Band at the time of his death and well known for his time in other premier jazz orchestras, such as Benny Goodman’s, Stan Kenton’s, and Henry Mancini’s. This composition portrays the most melodic and lyric aspects of trumpet playing, giving the performer expressive control of articulation and phrasing. This piece is meant to illuminate a side of the trumpet often dismissed by flashy rhythms and fast high notes. The composition treads into the upper range of the trumpet to give a change in timbre to the melody, but overall seeks mainly to showcase the beautiful lyric capabilities of the trumpet.

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Jazz Repertory Ensembles

Featuring

Jazz Lab II and Contemporary Ensemble

**Chris Fitzgerald and
Craig Wagner, *Directors***



**Monday, April 18, 2022
Bird Recital Hall
7:00 p.m.**

PROGRAM

Jazz Lab 2

If I Were A Bell	Frank Loesser (1910-1969)
Wrap Your Troubles In Dreams	Harry Barris (1905-1962)
It Don't Mean A Thing	Duke Ellington (1899-1974)
America	Leonard Bernstein (1918-1990)

Sam Kernohan, *bass*
Evan Price, *drums*
Jared Andrews, *drums*
Chris Fitzgerald, piano and director

Contemporary Ensemble

Havona	Jaco Pastorius (1951-1987)
Sightseeing	Russell Ferrante (b. 1952)
Chords	Kurt Rosenwinkel (b. 1970)
Spain	Chick Corea (1941-2021)

Genesis Smith, *sax*
Carter Scofield, *guitar*
Ingrid Detken, *piano*
Christian Mullins, *bass*
Jeremy Rochman, *drums*
Christian Olds, *drums*
Craig Wagner, director

PROGRAM

GREETINGS FROM THE DEAN



It's an exciting time to be a part of the School of Music at the University of Louisville! Situated in the heart of a culturally vibrant community, our School of Music has both a rich history and a bright future, and its impact extends around the world. Established in 1932 and accredited by the National Association of Schools of Music since 1936, we pride ourselves on our student-centered tradition of musical excellence. As dean, I am thrilled to join with world-class faculty and dedicated staff to ensure that our students receive an educational experience of the highest quality.

Prospective students seeking to earn a music degree will find that we offer a variety of opportunities for both individual and collaborative growth and creativity. Our expansive music facilities are abuzz with activity year-round, and feature performances by students, our ensembles, our faculty, and guest artists from around the world. We also have a long tradition of hosting summer music camps and other programs to suit a variety of interests. Our School boasts many marks of distinction, including our well-resourced music library and our internationally-acclaimed vocal and instrumental ensembles, such as the Cardinal Singers, the UofL Wind Ensemble, and the UofL Symphony Orchestra. Our School is further distinguished by the Grawemeyer Award for Music Composition, a decades-long association with the Jamey Aebersold Summer Jazz Workshops, our Jazz and New Music Festivals, and the Louisville Chamber Music Society. Our faculty and students study, research, perform, and serve well beyond the Louisville city limits, at points ranging from Carnegie Hall, to Costa Rica, Ecuador, South Korea, Thailand, Vienna, and Denmark.

Alongside our undergraduate and graduate degrees in performance and education, students can explore culturally-diverse course offerings and innovative programs, such as a new bachelor's degree in music and new media, as well as undergraduate and graduate degrees in music therapy. Additionally, students with dual interests might consider one of our combination degrees, which link, for example, the study of music therapy with jazz, or the study of music education with jazz.

Parents can rest assured that the UofL School of Music is a place where students are both challenged and supported. Music majors typically spend many hours practicing, performing, and studying, as they develop the disciplined work ethic necessary for success in the professional world. Our peer mentors, tutors, and the Student Care Team are just a few of the resources in place to ensure that students retain a healthy balance as they navigate the many choices that campus life affords.

Our School of Music is a great place to learn, a great place to teach, and also a great place to invest. Throughout our building, you'll find the names of alumni, friends, and well-wishers whose many forms of generosity have supported scholarships for our students, the maintenance and beautification of our facilities, and our many programs. Those investments continue to yield wonderful returns that bode well for our community and beyond.

Teresa Reed
Dean, School of Music
University of Louisville

PROGRAM

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CARDINAL SINGERS

Alleluia (2014)	Jake Runestad (b. 1986)
Otche nash (op. 9, no. 3) (1917)	Nikolai Golovanov (1891 - 1953)
Chant: Ave maris stella Ave Maris Stella (1954)	Otto Olsson (1879 - 1964)
Sanctus (Mass in G Minor) (1921)	Ralph Vaughan Williams (1872 - 1958)
A Prayer (2021)	Riley Ferretti (b. 2000)
¡Canta! (2009)	Guido López Gavilán (b. 1944)

UNIVERSITY CHORUS

Psalms 149 (op. 79) (1887)	Antonín Dvořák (1841 - 1904)
Austin Echols, <i>organ</i>	
6 Antiphonen zum Palmsonntag (D696) (1820)	Franz Schubert (1797 - 1828)
1. Hosanna filio David	
2. In monte Oliveti	
Heiligmesse (Hob. XXII/10) (1796)	Franz Joseph Haydn (1732 - 1809)
4. Sanctus	
5. Benedictus	
Benjamin Carter, <i>piano</i>	
TāReKiTa (2016)	Reena Esmail (b. 1983)

COLLEGIATE CHORALE

The Evening-Watch (op. 43, no. 1) (1925)	Gustav Holst (1874 - 1934)
Tyler Carnes, <i>tenor</i> , LaKyra Washington, <i>alto</i>	
All' apparir di Dori (1592)	Oratio Colombani (c. 1550 - 1595)
Ich aber bin elend (op. 110, no. 1) (1890)	Johannes Brahms (1833 - 1897)
Sláva... Yedinoródnīy Siñe (op. 5, no. 5) (1917)	Nikolai Golovanov
Mater Amabilis (2014)	Jēkabs Jančevskis (b. 1992)
Jubilate (2009)	Vytautas Miškinis (b. 1954)

UPCOMING UNIVERSITY OF LOUISVILLE AND AREA CHORAL EVENTS

Saturday, April 30, 2022: Louisville Chamber Choir performs R. Nathaniel Dett's *The Ordering of Moses* with the Louisville Orchestra - Whitney Hall, Kentucky Center for the Performing Arts - 8:00 P.M.

Sunday, May 1, 2022: Louisville Chamber Choir Spring Concert - St. James Catholic Church - 3:00 P.M.

Wednesday, May 11, 2022: Nineteenth Annual Margaret Comstock Chamber Choir Competition hosted by Cardinal Singers - Comstock Hall - 9:00 A.M.-7:00 P.M.

Saturday, May 14, 2022: University of Louisville Spring Commencement - KFC Yum! Center - 10:00 A.M. and 3:00 P.M.

Collegiate Chorale
Kent Hatteberg, *director*

Soprano I

Olivia Andrews
Hannah Broomhall
Sarah Byrd
Maddie Carbary
Julia Clements
Abigail Mires
Emma Pinkley

Soprano II

Sarah Givens
Molly Melahn
Kaitlyn Miller
Natalie Minton
Sarah Moser

Tenor I

Tyler Carnes
Benjamin Horman
Jackson Scott
Max Taylor

Tenor II

Kristofer Anderson*
Dawson Hardin
James Layton
Calvin Ramirez

Alto I

Trisha Eedarapalli
Riley Ferretti
Hannah Gibson
Amelia Glikin
Caitlyn Kirchner
Carol Kittner
Kylie McGuffey
Brooklyn Rankin
Dannie Sinkhorn

Alto II

Ashton Clark
Katie Jordan*
Youngeun Kim*
Rachel Turnbull
LaKyia Washington
Emily Wethington
Ray Wittman

Bass I

Benjamin Carter
Walter Cooper
Bryce Fowler
Chris Harbeson
Matthew Houston
Michael Merritt
Brahmsimrat Nanda

Bass II

Siwon Kim*
Jerry Rutkovskiy
Troy Sleeman
Austin T. Smith
Spencer Smith
Noah VanRude

* graduate student



presents the

CARDINAL SINGERS

Kent Hatteberg, *Conductor*

UNIVERSITY CHORUS

Won Joo Ahn, *Conductor*

and

COLLEGIATE CHORALE

Kent Hatteberg, *Conductor*

featuring

Kristofer Anderson, *Student Conductor*

Student of Kent Hatteberg

GRADUATE CONDUCTING RECITAL

This recital is presented in partial fulfillment of the Master of Music Degree

Margaret Comstock Concert Hall

Tuesday, April 19, 2022

8:00 P.M.

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Cardinal Singers

Kent Hatteberg, *director*

Soprano I

Maddie Carbary
Lauren Curtsinger-Stone
Abigail Mires
Emma Pinkley

Soprano II

Won Joo Ahn+
Sarah Byrd
Sarah Givens
Molly Melahn
Reagan Shourds

Tenor I

Nick Claussen
Benjamin Horman
Nick Rowan
Max Taylor

Tenor II

Kristofer Anderson*
Tyler Carnes
James Layton
Calvin Ramirez

Alto I

Trisha Eedarapalli
Riley Ferretti
Hannah Gibson
Amelia Glikin
Caitlyn Kirchner
Hannelore Mehler

Alto II

Katie Jordan*
Youngeun Kim*
Rachel Turnbull
LaKyya Washington

Bass I

Cameron Carnes
Benjamin Carter
Walter Cooper
Matthew Houston
Michael Merritt

Bass II

Jimmy Cluxton
Siwon Kim*
Troy Sleeman
Austin T. Smith
Spencer Smith
Noah VanRude

+ *faculty member*

* *graduate student*

University Chorus

Won Joo Ahn, *director*

Soprano I

Sophie Broadwater
Grayson Brown
Maddie Carbary
Lana Finley
Myung Greenwalt

Soprano II

Sara Cox
Sydney Dunigan
Emily Grace Gudge
Avery Hawes
Brooklyn Ivey
Emily Minnis
Izzy Osborne
Kiki Pastor-Richard
Reilly Ray

Tenor I

Jeremy Nalley
Levi W. Rigot
Shaun Sanders
Max Taylor

Tenor II

Kristofer Anderson*
James Layton
Owen Strunk

Alto I

Savanna Arnold
Breanna Boyd
Kiara Brewer-Carroll
Emma Buck
Olivia Damm
Eva Kate Howell
Youngeun Kim*
Abby Laughlin
Kennedy McCollam
Kaylee Norman
Lily Paff
Hope Patrick
Dannie Sinkhorn
Sam Watkins

Alto II

Olivia Bickford
Rachel Ford
Miah Jamison
Katie Jordan*
Sarah Martel
Brandon Sommerville

Bass I

Guillermo Alfaro
Henry Davidson
Zachary Fogarty
Michael Hall
Liam Hedrick
Garrett Howard
Carter M. Nelson
Landon Vandergriff

Bass II

Burvin Jenkins
Siwon Kim*

* graduate student

University of Louisville
Cardinal Singers, University Chorus and Collegiate Chorale

Tuesday, April 19, 2022
8:00 P.M.

Texts, Translations, and Notes

Selections by the Cardinal Singers

Alleluia

Jake Runestad

Jake Runestad is an award-winning and frequently-performed composer of “highly imaginative” (Baltimore Sun) and “stirring and uplifting” (Miami Herald) musical works. He has received commissions and performances from leading ensembles and organizations such as Washington National Opera, VOCES8, the Swedish Radio Symphony, the Netherlands Radio Choir, the Dallas Symphony Orchestra, the Santa Fe Desert Chorale, Seraphic Fire, the Louisiana Philharmonic Orchestra, the Philippine Madrigal Singers, and more. “The Hope of Loving,” the first album of Jake’s music, recorded by Craig Hella Johnson and Conspirare, received a 2020 GRAMMY award nomination. Jake’s visceral music and charismatic personality have fostered a busy schedule of commissions, residencies, workshops, and speaking engagements, enabling him to be one of the youngest full-time composers in the world. Considered “one of the best of the younger American composers” (Chicago Tribune), Jake Runestad holds a Master’s degree in composition from the Peabody Conservatory of the Johns Hopkins University where he studied with Pulitzer Prize-winning composer Kevin Puts, in addition to formative mentoring from acclaimed composer Libby Larsen. A native of Rockford, IL, Mr. Runestad is currently based in Minneapolis, MN.

Through history, the singing of “alleluia” has served as an outward celebration as well as an introspective prayer of praise. This setting explores these two uses of the word within a spiritual context. The work begins with a rhythmic declaration of joy and builds intensity through metric changes, tonal shifts, glissandi, and hand clapping. This lively exultation soon gives way to a reverent meditation with soaring melodic lines and lush harmonies. The dancing rhythms from the beginning return with a gradual build in intensity as one’s praises rise to the sky. *Alleluia* was commissioned by Brady Allred and the Salt Lake Vocal Artists, and premiered by the ensemble on February 21, 2014 at the Western ACDA Conference in Santa Barbara, CA.

- Jake Runestad

Alleluia.

Otche nash

Nikolai Golovanov

Nikolai Golovanov was best known as an opera and orchestral conductor in the former Soviet Union, but his early training was as a choir boy at the Moscow Synodal School of Church Singing, where he studied choral conducting with Vasily Orlov and Alexander Kastalsky. He received a degree in composition from the Moscow Conservatory in 1914. After the Russian Revolution he worked as chief conductor of the Bolshoi Theatre from 1919 to 1928 and chief conductor and artistic director of the Moscow Philharmonic Orchestra from 1926 to 1929. He became chief conductor of the Moscow Radio Symphony Orchestra in 1937 and chief conductor of the Stanislavsky opera Theatre in 1938.

In the Orthodox Church, *Otche nash* (The Lord’s Prayer, Matthew 6:9-13) is sung at the Divine Liturgy and recited in other services. This setting of the Lord’s Prayer is much more complex and extensive than the typical settings sung in the context of the liturgy. It dates from 1916, and was among the last sacred works to be published before the Revolution.

*Otche nash, izhe yesi na ñebeseh,
da sviatitsia imia Tvoye,
da prudet tsarstviye Tvoye,
da budet volia Tvoya, yako na ñebesi I na zemli.
Hleb nash nasushchniy dazhd nam dñes,
i ostavi nam dolgi nasha,
yakozhe I mi ostavliayem dolzhnikom nashim:
I ñe vyedi nas vo iskusheñiye
no izbavi nas ot lukavago.*

(from the Divine Liturgy)

*Our Father, who art in heaven,
hallowed by Thy name.
Thy kingdom come.
Thy will be done on earth as it is in heaven.
Give us this day our daily bread;
and forgive us our debts,
as we forgive our debtors;
And lead us not into temptation,
but deliver us from the evil One.*

Ave Maris Stella

Otto Olsson

Swedish organist and composer Otto Olsson was one of the most renowned organ virtuosos of the 20th Century. He studied organ with August Lagergren and composition with Joseph Dente at the Stockholm Conservatory. He later taught at the Conservatory, where he taught harmony from 1908 to 1924 and organ from 1924 to 1945. He served as organist at the Gustav Vasa Church in Stockholm for nearly 50 years. His *Te Deum* (op. 25) of 1906 is his largest and best-known work. Olsson wrote very little music in the last 45 years of his life.

Ave Maris Stella is from his Six Latin Hymns of Opus 40 composed in 1912. Olsson's interest in Gregorian chant is evident in this composition, as he sets the *Ave Maris Stella* chant as a *cantus firmus* in the alto voices amid split soprano, tenor, and bass parts. Each section of the four-part work begins with four-part men's chorus. The *cantus firmus* is then adorned by gentle flowing passage in the soprano voices. The final section begins in three/four time, and, as it moves back to four/four time, the accompanying voices to the chant finally emerge more prominently, building to a majestic forte in the culminating measures.

*Ave, maris stella,
Dei Mater alma,
atque semper Virgo,
felix coeli porta. Amen.*

*Hail, Star of the Sea,
Loving Mother of God,
And Virgin immortal,
Heaven's blissful portal! Amen.*

Sanctus (Mass in G Minor)

Ralph Vaughan Williams

Ralph Vaughan Williams studied harmony with F.E. Gladstone, theory and composition with Hubert Parry, and organ with Walter Parratt at the Royal College of Music in London. He then studied composition with Charles Wood and organ with Alan Gray at Trinity College in Cambridge. After graduation from Trinity College, he returned to the Royal College of Music, studying composition with Charles Villiers Stanford. In 1897 he traveled to Berlin to study with Max Bruch. He enlisted in the British army during World War I. After the war, he taught composition at the Royal College of Music (1919 – 1939) and conducted the London Bach Choir (1920 – 1928).

While teaching and conducting in London, Vaughan Williams was inspired by some of the fine London choirs, including the Westminster Cathedral Choir, directed by Richard Runciman Terry, and the Whitsuntide Singers, directed by his close friend Gustav Holst. Vaughan Williams composed the Mass, set for double choir and four soloists, in 1920 – 21, and after its completion he sent a score to Terry for his approval. He dedicated the work to Holst and the Whitsuntide Singers, although the City of Birmingham Choir, conducted by Joseph Lewis, premiered it in December 1922. Intended for liturgical use, the Mass is considered one of the greatest *a cappella* mass settings of the twentieth century. The Sanctus movement opens with three iterations of *Sanctus* in the women's voices in mostly stepwise motion, answered by the men's voices on major chords, first in D major, then G major, and finally in A major. An imitative *Pleni sunt caeli* ensues, followed by the *Osanna*, set antiphonally between the choirs.

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.*

*Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.*

A Prayer

Riley Ferretti

Riley Ferretti is a Japanese-American Louisville-based composer who will complete her Bachelor of Music degree in composition at the University of Louisville in May 2022. She studies voice and sings in the Collegiate Chorale, the Cardinal Singers, and the Women's Chorus. She specializes in choral and electronic music centered around storytelling and has notably been featured on *Listening to Ladies* for her choral music. After graduation, she will pursue a master's degree in composition at the University of Florida. The Cardinal Singers premiered *A Prayer* in November 2021. The Collegiate Chorale premiered her *Asperges me* in March 2019 and *Joy* in November 2020.

About *A Prayer*:

When I was first starting to compose, my high school choral director gave me a book of Sara Teasdale's poems to write music to, and since then, I've fallen in love with her writing. This poem is so intriguing because of its power and confidence in living a life for love. In context with the title, the piece changes to a feeling of yearning that is nearly heartbreaking, which made me want to write this piece.

- Riley Ferretti

*Until I lose my soul and lie
Blind to the beauty of the earth,
Deaf though shouting wind goes by,
Dumb in a storm of mirth;*

*Until my heart is quenched at length
And I have left the land of men,
Oh, let me love with all my strength
Careless if I am loved again.*

- Sara Teasdale (1884 – 1933)

¡Canta!

Guido López-Gavilán

Cuban composer Guido López-Gavilán was born in the city of Matanzas. His mother taught him how to play piano and his father showed him his first guitar chords. He studied violin and choral conducting at the Havana Conservatory and orchestral conducting at the Tchaikovsky Conservatory in Moscow. His career includes numerous conducting appearances with orchestras in Cuba and abroad. He is a relentless promoter of Cuban culture, and has been instrumental in the development of Cuban symphonic and orchestral music. He has been a leader in the development of the Cuban Youth Orchestra Movement by founding and conducting symphony and chamber orchestras. He has received several awards in composition competitions held in Cuba.

¡Canta! is a highly rhythmic choral showpiece. Following the opening fanfare, the basses and altos begin a rhythmic ostinato, joined by the tenors with a contrasting motif, and then the sopranos introduce a more lyrical statement. The music builds until the voices come together with energized shouts of *¡Canta!* A brief spoken interchange between the men and women is followed by a rhythmic pattern in a tone cluster of treble voices, with the words *Canta pá que goces*. The men join in again, with a contrasting line based on the first rhythmic ostinato, and *¡Canta!* builds to an exhilarating climax in D major.

*Canta, pero canta,
pero cántalo muchacha.
Canta, pero canta,
pero cántalo muchacho.
Canta que el que no canta no goza.
Canta pá que goces.
Canta, que el que no canta no goza.
Si, pá que tu goces canta y goza!*

*Sing, just sing,
just sing it girl
Sing, just sing,
just sing it boy.
Sing, for who doesn't sing is never happy.
Sing so you can be happy.
Sing, for who doesn't sing is never happy.
Yes, so you can be happy, sing and be happy!*

Selections by the University Chorus

Psalm 149 (op. 79)

Antonín Dvořák

Antonín Dvořák, from the present-day Czech Republic, was the first Bohemian composer to gain worldwide recognition. Though he came from a non-musical lineage, Dvořák's talents were recognized as a young boy, when he moved to Zlonice to live with his aunt. It was here he composed his first works, a set of polkas, that eventually convinced his father to enroll him at the Institute of Church Music in Prague. Finding success after success in his compositions, Dvořák would go on to form a close friendship with Johannes Brahms and later became the first director of the National Conservatory of Music in New York in 1892, inspiring his ninth symphony *From the New World* one year later in 1893.

Psalm 149, written originally in Czech with orchestral accompaniment, is a joyous outburst of praise to the Lord. Utilizing a unique blend of Romantic-era expansive harmonies that gives the music a nationalistic feeling, Dvořák presents the audience with a short orchestral masterpiece that is complex, yet catchy enough to sing after just one listen. This version of the work, abridged and set for organ accompaniment, retains Dvořák's original compositional intent while being more accessible to a wider variety of choirs.

*Halleluja! Sing O sing unto the Lord a new song!
Sing His praises, praise Him in the assembly of the faithful.
Let them praise his name in dance, make music;
Israel be glad in its maker.*

*Laud and praise Him, all His people,
let them all proclaim joyful praises;
let the children of Zion rejoice in their King;
may they make music, rejoicing in their glorious King;
may they proclaim joyful praises.*

*For the Lord takes delight in his people,
he honors the poor with victory.
Let the saints who worship him cry out in joy;
let them exult in glory.*

*With the praise of God, rejoice in victory;
may the sword of justice reign in glory.
Let them praise his name with dancing, tambourine, and lyre.
This is the joy of God's chosen people.*

- Psalm 149

6 Antiphonen zum Palmsonntag (D696)

Franz Schubert

1. Hosanna filio David

2. In monte Oliveti

Franz Schubert, a preeminent Austrian composer of the classical/early-Romantic era, left behind a massive collection of compositions despite living to be only 31 years old. As a student at the Stadtkonvikt in Vienna, Schubert focused heavily on the works of Haydn, Mozart, and Beethoven for his composition studies before moving on to become a private student of Antonio Salieri. Schubert's compositions, generally not well-known outside of his circle of friends, would eventually be discovered after his death by the likes of Mendelssohn, Schumann, and Liszt, landing Schubert a place in history as one of the world's greatest composers.

Hosanna filio David and *In monte Oliveti* are the first two movements from D696: *6 Antiphonen zum Palmsonntag*. Schubert sets the traditional liturgical readings for Palm Sunday in a simple, homophonic style with extensive use of rapid dynamic shifts, emphasizing the importance of the text without musical distractions. *Hosanna filio David*, set in C major in a quick tempo, portrays the joy of the Jewish people as Jesus entered Jerusalem. *In monte Oliveti* contrasts this in A minor at a much slower tempo, representing the sorrow of Jesus.

prayer on the Mount of Olives, yet ends in a quiet A major chord to represent the upcoming salvation for all people.

*Hosanna filio David.
Benedictus qui venit in nomine Domini.
O Rex Israel, hosanna in excelsis.*

*In monte Oliveti oravit ad Patrem:
Pater si fieri potest traseat a me calix iste.
Spiritus quidem proptus est, caro autem infirma.
fiat voluntas tua.*

*Hosanna to the Son of David.
Blessed is he who comes in the name of the Lord.
O King of Israel, Hosanna in the highest.*

*On the Mount of Olives he prayed to the Father:
"Father, if it be possible, let this cup pass from me.
The spirit indeed is willing, but the flesh is weak.
Let Your will be done."*

Heiligmesse (Hob. XXII/10)

Franz Joseph Haydn

4. Sanctus

5. Benedictus

Franz Haydn, one of the earliest composers of the classical era, was pivotal in the development of chamber works such as the piano trio and string quartet. Though he struggled in his early years as a musician, eventually his talents as a composer were recognized by the Esterhazy family, leading to aristocratic sponsorship that would secure his future. Haydn would go on to tutor the likes of Mozart and Beethoven, and his compositions were circulated widely during his lifetime to much acclaim.

Heiligmesse, also known as *Missa Sancti Bernardi von Offida*, is either the first or second mass written after Haydn's return from his second trip to London in 1796. The Sanctus movement is a setting of a popular Austrian tune that uses the German translation, *Heilig*, from which the mass gets its name. Haydn follows the then-common conventions of an upbeat, joyous Sanctus movement followed by a slow, reflective Benedictus that allows for virtuosity of the singers and instruments. *Heiligmesse* served as an inspiration to Anton Bruckner, who quoted the *Quoniam* section in his *Missa Solemnis* in B-flat minor.

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt cæli et terra gloria tua.
Hosanna in excelsis.*

*Benedictus qui venit in nomine Domini.
Hosanna in excelsis.*

*Holy, Holy, Holy,
Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.*

*Blessed is he who comes in the name of the Lord.
Hosanna in the highest.*

TāReKiTa

Reena Esmail

Reena Esmail is an inspiring modern Indian-American composer who brings together Western classical music and traditional Indian ragas to expose modern musicians to less familiar styles of music. A graduate in composition studies from both Juilliard and Yale, Esmail has held many distinguished roles and was named the Swan Family Artist in Residence for the Los Angeles Master Chorale for 2020-2023. Esmail focuses both her creativity and her time on bringing people together, using it as the basis for her doctoral thesis and her non-profit work with the organization Shastra.

TāReKiTa utilizes Indian raga in combination with the Takadimi rhythmic solfege taken from South Indian Carnatic music. With a constant rhythmic foundation presented first in the altos and an unwavering bass line, Esmail takes a much loathed part of modern music theory and provides both singer and listener with an engaging experience that exhibits many characteristics of her proud heritage.

Selections by the Collegiate Chorale

The Evening-Watch (op. 43, no. 1)

Gustav Holst

One of the leading English choral composers at the turn of the twentieth century, Gustav Holst is most well-known for his orchestral suite *The Planets*, though a wide array of choral music fills out his catalogue. While his music was not often performed during his lifetime, the brief period of fame after *The Planets* was released was followed by critiques for his unwavering, austere style of composition. Holst was a student of Charles Villiers Stanford, lifelong friend to Ralph Vaughan Williams, and an inspiration to Benjamin Britten and his contemporaries, with an impact on the music of England that cannot be understated.

The Evening-Watch comes from the poetry of Henry Vaughan, with the original poem titled *The Evening-Watch: A Dialogue*. As the title suggests, Vaughan depicts the conversation between the Body and the Soul at the end of life. Holst complements the text with a haunting harmonic texture, utilizing combinations of fourths in a way that is considered foreign to the average Western music audience. Taking inspiration from his studies of Indian mythology that would eventually allow him to forge his own musical style, Holst brings Vaughan's dialogue to life by alternating with the poem between soloist and choir, contrasting the singleness of the body with the plurality of the soul.

BODY

*Farewell! I go to sleep; but when
The day-star springs, I'll wake again.*

SOUL

*Go, sleep in peace; and when thou liest
Unnumber'd in thy dust, when all this frame
Is but one dram, and what thou now descriest
In sev'ral parts shall want a name,
Then may his peace be with thee, and each dust
Writ in his book, who ne'er betray'd man's trust!*

BODY

*Amen! but hark, ere we two stray
How many hours dost think 'till day?*

SOUL

*Ah go; th'art weak, and sleepy. Heav'n
Is a plain watch, and without figures winds
All ages up; who drew this circle, even
He fills it; days and hours are blinds.
Yet this take with thee. The last gasp of time
Is thy first breath, and man's eternal prime.*

- Henry Vaughan (1622 – 1695)

All' apparir di Dori

Oratio Colombani

Though not much information survives on Oratio Colombani (also known as Oratio Columbano and Horatio Colombano), he was born in the Verona region of Italy and was a prolific composer of both motets and madrigals. His music must have been well received during his life for this work to have been commissioned for the collection *Il trionfo di Dori* in 1592. This piece, as do the others in the collection, speak of the beauty of Dori as a comparison for the collector's bride. As a collaboration between 29 poets and 29 composers, *Il trionfo di Dori* stands out as a touchstone to many artists of the Italian Renaissance, providing a glimpse into the musical styles of both popular and lesser-known composers of the time.

*All'apparir di Dori anzi del sole,
vedersi germogliar rose e viole,
et ad onta del verno,
rise à l'herbe, à le piante April eterno,
onde le ninfe insieme e i pastori,
godend' à schiera, sì dolce primavera,
cantavan sparsi d'odorati fiori:
Viva la bella Dori.*

- Giorgio Muscorno (dates unknown)

*At the appearance of Dori at dawn
roses and violet were seen budding,
and, putting winter to shame,
eternal April smiled on the plants and trees.
Wherefore the nymphs, together with the shepherds
enjoying all together such a sweet springtime,
sang, decked with fragrant flowers:
"Long live fair Dori!"*

Ich aber bin elend (op. 110, no. 1)

Johannes Brahms

Johannes Brahms, one of the leading Germanic composers of the mid-Romantic era, was well known for his compositions as well as his virtuosity at the piano. With a catalogue of music that spans from Classical era traditions to the harmonic experimentation that would lead into the music of the twentieth century, Brahms was highly praised by both his peers and those who would come after, inspiring the likes of such varied composers as Schoenberg and Elgar.

Ich aber bin elend is the first of three motets from op. 110, a collection that focuses on the misery of people and the world, using the strength of God as their salvation. Set for double choir, *Ich aber bin elend* starts with a powerful declaration by the whole choir indicating the faults of man before setting the remainder of the text in the first choir. The second choir antiphonally responds with repetitions of *Herr, Herr Gott* emphasizing the urgency of the prayer between each line of text. The choir returns to full force for the end of the piece, slowly layering parts together in a final request for salvation.

*Ich aber bin elend, und mir ist wehe;
Herr, Herr Gott,
barmherzig und gnädig und geduldig,
und von großer Gnade und Treue,
der Du beweisest Gnade in tausend Glied,
und vergibst Missetat, Übertretung und Sünde,
und vor welchem niemand unschuldig ist.
Gott, Deine Hülfe schütze mich.*

- Psalm 69:30a, Exodus 34:6b-7a, Psalm 69:30b

*But I am poor and sorrowful;
Lord, Lord God,
all merciful and gracious and longsuffering
of abundant goodness and truth,
Thou who art keeping mercy for thousands,
and transgression and sin, and iniquity forgiving,
and that will by no means the guilty clear:
God, o defend and guard Thou me.*

Sláva... Yedinoródnīy Sīne (op. 5, no. 5)

Nikolai Golovanov

Nikolai Golovanov is most well-known for his role as one of the chief conductors of the Bolshoi Opera in the years following the Russian Revolution, until he was removed by Joseph Stalin for attempting to use a Jewish singer for his recording of Mussorgsky's *Boris Gudunov*. Despite this, Golovanov's expansive output of audio and video recordings displays an individualistic approach to many of the works presented, with extreme variations in tempo, phrasing, and dynamics when compared to other conductors.

In addition to his work as a conductor, Golovanov had a respectable compositional output consisting of an opera, a symphony, and several smaller orchestral and choral works. *Sláva... Yedinoródnīy Sīne* dates from 1914, just before the Russian revolution outlawed religious music. The text is taken from the Russian Orthodox Divine Liturgy, with a traditional Doxology set in a homophonic texture before branching out into polyphony when discussing the Son. Golovanov brings the homophonic texture back at the end to join the choir in a repetition of "save us" before ending with a quiet and reflective blessing.

*Slava Ottsu i Sinu i Sviatomu Duhu,
i nīne i prisno, i vo veki vekov. Amīn.
Yedinorodīy Sīne i Slove Bozhīy, bessmerten sīy;
i izvolivīy spaseñīya nashego radi
voplotitisia ot Sviatiya Bogoroditsi i
Prisnodevi Marii*

*Glory to the Father, and to the Son, and to the Holy Spirit,
now and ever, and unto age of ages. Amen.
Only begotten Son, and Word of God, Who art immortal,
and didst will for our salvation
to be incarnate of the Holy Theotokos and
ever-Virgin Mary,*

*ņeprelozhno vohelovechivīysia,
raspniysia zhe, Hriste Bozhe,
smertiyu smert popravīy,
Yedin sīy Sviatiya Troitsī
Sproslavliayemīy Ottsu i Sviatomu Duhu, spasi nas.
Ghospodi, pomiluy. Tebe, Ghospodi. Amīñ.*

*Who without change didst become man,
and was crucified, O Christ God,
and didst trample down death by death,
Who art one of the Holy Trinity,
Glorified with the Father and the Holy Spirit – save us.
Lord have mercy. God bless you. Amen.*

Mater Amabilis

Jēkabs Jančevskis

Jēkabs Jančevskis worked from a young age as a composer and pianist, studying with Ilze Arne at the former Children Music School No. 1 in Riga. Having studied piano, conducting, and composition, Jančevskis acquired a composition degree from the Riga Dome Choir School under Ēriks Ešenvalds, and is currently enrolled at the Jāzeps Vītols Latvian Academy of Music under Selga Mence. Outside of school, Jančevskis took part in the International Competition of Young Pianists in Valmeira, gaining second prize both times, and currently conducts two choirs, Sōla and Anima.

Mater Amabilis, written in 2014, is a plea to the Virgin Mary. Using a very short text that is repeated multiple times, Jančevskis focuses on the different ways it can be set to represent the urgent request. The piece begins with the choir in five parts with the first sopranos carrying the melody over a quiet supporting choir. The altos facilitate the transition into a much faster, more rhythmic section that slowly expands harmonically until a dramatic shift to E major where the choir returns to homophony. Slowly bringing down the tempo and dynamics, Jančevskis closes the piece with the word “lovable” in just the first soprano part, completing a full circle to the sound of the beginning of the piece.

<i>Mater amabilis... Mater admirabilis... Ora pro nobis.</i>	<i>Lovable Mother... Admirable Mother... Pray for us.</i>
<i>Mater, Creatoris, Salvatoris, Mater boni consilii, ora pro nobis.</i>	<i>Mother, Creator, Savior, Mother of good counsel, pray for us.</i>

Jubilate

Vytautas Miškinis

Vytautas Miškinis is one of the most sought-after modern Lithuanian composers, known for writing music that is very closely tailored to the ability of the group it is written for. As a leading composer, Miškinis has had four works commissioned by the University of Louisville spanning from 2002-2020, with the most recent, *Adiuro Vos*, still awaiting its premiere. In setting music, Miškinis works on closely marrying the meaning of the text to the sound of the music.

Jubilate is an example of a piece that does just that, with the beginning and ending sections being a highly rhythmic and boisterous declaration of the title word, while the middle section reposes into a more thought-provoking request to pray. Miškinis takes advantage of the slower tempo to let the choir explore rich harmonic textures and contrasting dynamics, constantly alternating between F major and D major to give this section of the piece incredible variety. Returning to the A section with some slightly modified harmonies, Miškinis ends the piece with a loud “Amen,” bringing the choir together for the first time since the middle section to emphasize its finality.

*Jubilate,
et orate nomine Deo.
Benedictus qui venit in pace,
et stolis albis candidi.

Laudate omnis terra et cæli.
Gloria Domine cum Patre
et Sancto Spiritu.
Gloria sempiterna, saecula.
Jubilate. Amen.*

*Shout!
and pray in the name of God.
blessed is he who comes in peace,
and white robes.

Praise all the earth and heavens.
Glory be to the Father and to the Son and to
the Holy Spirit,
glory eternal, forever.
Shout! Amen.*

University of Louisville
Nolan Alexander Ancil
Graduate Piano Recital

Dr. Anna Petrova, *Piano Studio*



Wednesday April 20, 2022
Comstock Concert Hall
6:30 p.m.

PROGRAM

Partita No. 5 BWV 829

J.S. Bach
(1684-1750)

I. Praeambulum

Piano Sonata in G Minor Op. 22

Robert Schumann
(1810-1856)

I. So ranch wise möglich
II. Andantino. Getragen
III. Scherzo. Sehr rasch und markiert
IV. Rondo. Presto

“Move” (2017)

Nico Muhly
(b.1981)

Piano Sonata No. 9 in C major Op. 103

Sergei Prokofiev
(1891-1953)

I. Allegretto
II. Allegro strepitoso
III. Andante tranquillo
IV. Allegro con brio, ma non troppo presto

PROGRAM NOTES

Partita No. 5 BWV 829

The six partitas for keyboard by J.S. Bach are a collection of dances suites. This is the last set of keyboard suites composed by Bach (earlier suites are the French and English suites), and are often considered the more difficult of the three sets. The partitas are also the most free in terms of the Suite plan. They each contain 7-8 dances and all contain an *Allemand*, *Courante*, *Sarabande*, and a *Gigue* (except no. 2). The freedom in the suite plan comes with the opening movement, ranging from preludes, fantasies, and overtures, as well as some other varying dance movements. *Partita No. 5 in G major* begins with a *Praeambulum*. The *Praeambulum* or prelude is often used by Bach as a sort of warm-up piece to the main body of the work and sets up the mood for the entire suite. Characterized by its running 16th note passage-work and joyous mood I have decided to use this to set the tone for the recital program.

PROGRAM NOTES

Piano Sonata No. 2 in G Minor Op. 22

Robert Schumann is a prime example of the Romantic ideal of the troubled artist. His mental health and ability to maintain jobs was a lifelong struggle. His musical writing is highly influenced by his love of literature, especially so because he grew up in a literary household. All of his music, even the less programmatic music has tastes of Schumann's musical characters/personalities; the fiery Florestan and the resigned/introverted Eusebius. A large portion Schumann's output for the piano is the character piece, but he does explore the older forms as well. There are four piano sonatas by Schumann, the second one being the last one composed, hence the later opus number (op. 22), but published earlier (no.2 in the sequence). It was composed over the period of four years (1833-1837). It is also the most concise and true to the sonata form. The years of composition coincide with the period of life when Clara and Robert were in a legal battle with her father so that they could marry. Perhaps we can speculate that this could of influenced the angst and impassioned character of the sonata.

I. *So ranch wie möglich* (as fast as possible) is a fiery movement in sonata form. The opening theme is breathless and forward moving. With each of the three statements the theme becomes more intense (Florestan). The Secondary theme is syncopated, yet very vocal and lyrical (Eusebius). The closing material is the most tender and song-like, which sets up a stark contrast for the repeat of the exposition, as well as serves as a tender moment before the development.

II. *Andantino. Getragen* (solemnly) is a slow movement in ABA' form. It is a transcription of one of Schumann Lieder "Im Herbst". The poem that form the lyrics for the lieder is by Justinus Kerner, and speaks of the main characters longing to be with their love, who they may be separated from. Below is the poem in the original German and translation to English:

Zieh' nur, du Sonne, zieh
Eilend von hier, von hier!
Auf daß ihr Wärme komm'
Einzig von mir!

Welkt nur, ihr Blumen, welkt!
Schweigt nur, ihr Vögelein!
Auf daß ihr sing' und blüh'
Ich nur allein

Move, sun, only move
Quickly away from here,
So that warmth may come to her
From me alone.

Wilt, flowers, only wilt,
Be silent, you little birds,
So that I, I alone,
May sing and blossom for her.

PROGRAM NOTES

Piano Sonata No. 2 in G Minor Op. 22 continued.....

III. *Scherzo. Sehr rasch und markiert* is a small yet impactful Scherzo movement. The scherzo section is characterized by its dotted rhythms and intensity (Florestan), while the short trio section is more dance like.

IV. *Rondo. Presto* is actually the second version of the of the Finale movement of the second piano sonata. The original one was deemed to difficult for both the performer and listener to understand by Clara, and she asked Robert to composer and easier one. This second version has a similar fiery character to the first movement of the sonata. The A section is characterized by the fast tremolos split between the two hands and is in G minor. The B section is much more lyrical and song like and in a major key (E-flat Major and A-flat Major). The fourth movement comes to a dramatic climax with a powerful diminished chord, that then sends us into the cadenza-like coda section. The coda is even faster than the original and is characterized by the obscured bar-line and the constant 16th notes. The harmonic rhythm will increase in speed until the perfect authentic cadence in G minor brings us back to material that reminds us of the beginning, and closes out the entire sonata with a bang.

“Move” (2017)

Nico Muhly, born in 1981, is an American composer who writes orchestral music, works for the stage, chamber music and sacred music. Muhly’s compositions can also be found in non-classical music and he has collaborated with artists such as Sufjan Stevens. “Move,” composed in 2017, is a short work for piano in a minimalist style. It brings to my mind the process of interval training in running. The beginning of the piece starts with a rhythmic motif of two 16th notes and an 8th note, and the rhythmic drive is diminished until it turns into into straight 16th notes, like a runner starting off at a jog and moving into a run. This motion is interrupted after six measures when the music pauses. The initial rhythmic motif comes back, but slightly slower this time, then is interrupted with a shorter pause after nine measures. Then we have straight 16th notes that are split between the hands, as if the character has decided to go full force into their run. This continues for twenty-six measures, followed by a short pause, then another forty-eight measures of consistent movement. After this last and longest section, we hear a return of the rhythmic motif from the beginning, but with new harmonies. The closing section feels like the character is cooling down through the use of fermatas, slowing the rhythmic momentum until the piece end on a contemplative note.

Piano Sonata No. 9 in C major Op. 103

The ninth piano sonata by Prokofiev is his last finished work for the piano. It was completed in 1947 during a difficult time filled with both health and political problems for the composer. It wasn’t until 1951 that the sonata was premiered in public by its dedicatee, pianist Sviatoslav Richter. This piece is a stark contrast from the preceding “War Sonatas” (no. 6-8). The ninth sonata resembles a more mature version of Prokofiev’s earlier writing for the piano, “simple,” lyrical, and witty.

PROGRAM NOTES

Piano Sonata No. 9 in C major Op. 103 continued....

The ninth sonata is his least known and is perhaps overshadowed by those which preceded it, but this does not take away from its profound character. It is noted that Richter found “... The Sonata No. 9 is radiant, simple and even intimate,” said Richter, who welcomed the work’s turn away from the aggressive qualities of the three preceding “War Sonatas” and played it frequently on his recitals. “It’s a domestic Sonata — the more you hear it, the more you come to love it and feel its magnetism.” Prokofiev’s wife, Mira Mendelson would also write, “It is calm and deep. When I told him that my first impression was of it being both Russian and Beethoven-like, he answered that he himself found both of these qualities present in it.” Imagery surrounding childhood can be found in Prokofiev’s early and late styles, and in my opinion especially so in the ninth sonata. Prokofiev writes the sonata in a four movement plan. At the end of each movement, he connects it to the next by foreshadowing the character of the following movement.

I. *Allegretto*, is in sonata form. The first theme is flowing and pure; the four/ five voice counterpoint utilizes a choral-like texture. This setting of the theme gives the opening a sacred and philosophical air. The transitional material shifts the texture and character, becoming more sarcastic. The secondary theme is more folk-like and lyrical. The retransition from the development section to the recapitulation is quite deceptive. Prokofiev leads the listener to believe that the music will return to the home key of C major, but he sneakily turns a new corner and starts the recapitulation transposed down a half-step to B major.

II. *Allegro strepitoso* (noisy, impetuous), serves as a *scherzo* for the sonata. The character is as described by the tempo marking, noisy and imposing.

III. *Andante tranquillo*, is the most shamelessly lyrical. There are two main and contrasting ideas in this movement, laid out in an A-B-A'-B'-A" form. The lyrical and waltz-like A section in the key of A-flat Major is a miniature theme and variations. The B section in the key of C Major is in a faster tempo and is much more energetic, characterized by its dotted rhythms.

IV. *Allegro con brio, ma non troppo presto*, finishes off the sonata in both an excited and philosophical manner. The character of the outer sections is energetic, playful, and sarcastic, while the middle developmental material is introspective, trancelike, and lyrical. This movement concludes with the opening theme from the first movement in a new setting, evoking the sensation of a dream or distant memory.

Prokofiev intentionally planned the ninth sonata, each movement serving a musical purpose in order to elevate the preceding and following movements. Its cyclical nature creates one large fully integrated work that tells a story in four chapters.

PROGRAM

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PROGRAM

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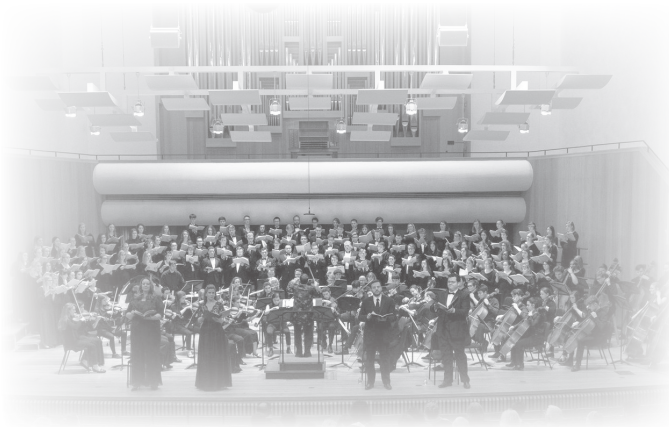
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PROGRAM

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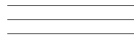


University of Louisville

presents

Tyler Carnes

Senior Vocal Recital
A Student of Chad Sloan



David George, piano



Wednesday, April 20, 2022
Comstock Concert Hall
4:30 p.m.

PROGRAM

Sérénade	Henri Duparc
Chanson Triste	(1848-1933)
Lamento	

Una furtiva lagrima from <i>L'elisir d'amore</i>	Gaetano Donizetti
	(1797-1848)

Die Nacht	Richard Strauss
Allerselen	(1864-1949)
Cäcilie	

Pause

A Young Man's Exhortation, Op. 14	Gerald Finzi
1. A Young Man's Exhortation	(1901-1956)
2. Ditty	
3. Budmouth Dears	
4. Her Temple	
5. The Comet at Yell'ham	
6. Shortening Days	
7. The Sigh	
8. Former Beauties	
9. Transformations	
10. The Dance Continued	

PROGRAM

Sérénade

Henri Duparc

Henri Duparc (1848-1933) was a French composer who lived during the Romantic era of music and is best known for his 17 French mélodies (which is actually a very small number for how prolific he is for French music). Though he lived a long life for the time, he stopped composing at the age of 37 after a diagnosis of “neurasthenia,” a brain illness. After this diagnosis, he shifted his focus from music to his family and other passions of his, which included visual art and painting. Eventually he lost his eyesight and subsequently destroyed many of his compositions, leaving less than 40 of his works. There isn’t a clear reason why he destroyed most of his compositions other than his illness.

“Sérénade” contains beautiful and flowing piano arpeggiations throughout the piece, symbolizing the blowing wind and the scenery in the background. The verses use descriptive imagery in order to paint a clear picture for listeners. The poet, Gabriel Marc (1840-1931), is almost entirely anonymous.

Sérénade

Serenade

Si j'étais, ô mon amoureuse
La brise au souffle parfumé,
Pour frôler ta bouche rieuse,
Je viendrais craintif et charmé.

If, my beloved, I were
The scented breeze,
I would come, timid and rapt,
To brush your laughing lips.

Si j'étais l'abeille qui vole,
Ou le papillon séducteur,
Tu ne me verrais pas, frivole,
Te quitter pour une autre fleur.

If I were a bee in flight,
Or a beguiling butterfly,
You would not see me skittishly
Leave you for another flower.

Si j'étais la rose charmante
Que ta main place sur ton cœur
Si près de toi toute tremblante
Je me fanerais de bonheur.

If I were the charming rose
Your hand placed on your heart,
I would, quivering so close to you,
Wither with happiness.

Mais en vain je cherche à te plaire,
J'ai beau gémir et soupirer.
Je suis homme, et que puis-je faire?
T'aimer ... Te le dire ... Et pleurer!

But I seek in vain to please you,
In vain I moan and sigh.
I am a man, and what can I do?
Love you... Confess my love... And cry!

Poetry by Gabriel Marc

English Translation by Richard Stokes

PROGRAM

Chanson Triste

Henri Duparc

“Chanson Triste” is a song reflecting on the high points of the singer’s relationship with their love. The poetry by Jean Lahor (1840-1909) has lovers talking about how they would sing each other songs, how they would snuggle together and how their love would help soothe the singer’s heart. Clearly, the singer has experienced tremendous loss, and it can easily be inferred that the person who passed is the love of the singer. This is a small representation of the grief that many people experience when losing a loved one: hoping and begging for more moments like the ones listed in the poetry, as people do not tend to appreciate them enough until it is too late. To summarize the last line of poetry: if given one last chance to see and reconcile with the deceased, that they might be emotionally healed.

Chanson triste

Song of Sadness

Dans ton cœur dort un clair de lune,
Un doux clair de lune d’été,
Et pour fuir la vie importune,
Je me noierai dans ta clarté.

Moonlight slumbers in your heart,
A gentle summer moonlight,
And to escape the cares of life
I shall drown myself in your light.

J’oublierai les douleurs passées,
Mon amour, quand tu berceras
Mon triste cœur et mes pensées
Dans le calme aimant de tes bras.

I shall forget past sorrows,
My sweet, when you cradle
My sad heart and my thoughts
In the loving calm of your arms.

Tu prendras ma tête malade,
Oh! quelquefois sur tes genoux,
Et lui diras une ballade
Qui semblera parler de nous;

You will rest my poor head,
Ah! sometimes on your lap,
And recite to it a ballad
That will seem to speak of us;

Et dans tes yeux pleins de tristesses,
Dans tes yeux alors je boirai
Tant de baisers et de tendresses
Que peut-être je guérirai.

And from your eyes full of sorrow,
From your eyes I shall then drink
So many kisses and so much love
That perhaps I shall be healed.

Poetry by Jean Lahor

English Translation by Richard Stokes

PROGRAM

Lamento

Henri Duparc

The Romantic era was known for its expression and intensification of its poetry, and “Lamento” is a perfect example of this. A lot of other *mélodie*, though still centered around emotionally heavy subjects such as death and the loss of loved ones, has an overarching theme of trying to reconnect with the past or spark memories of happy moments. “Lamento,” however, is purely grim. It paints a scene of a “*blanche tombe*” (white tomb) with a lone dove singing above this grave. The second verse says the soul sings with this dove, and laments about being forgotten by the living. One famous quote from Banksy comes to mind, reading “They say you die twice. One time when you stop breathing and a second time, a bit later on, when somebody says your name for the last time.” That quote fits perfectly while thinking of this song as the soul is finally realizing that they are truly dead and forgotten in the past. The third verse brings a tear to my eye as the singer exclaims that they can no longer go near the tomb of the deceased, as it is too much to bear when hearing the dove sing.

Lamento

Lament

Connaissez-vous la blanche tombe,
Où flotte avec un son plaintif
L'ombre d'un if?
Sur l'if une pâle colombe,
Triste et seule au soleil couchant,
Chante son chant.

On dirait que l'âme éveillée
Pleure sous terre à l'unisson
De la chanson,
Et du malheur d'être oubliée
Se plaint dans un roucoulement
Bien doucement.

Ah! jamais plus, près de la tombe,
Je n'irai, quand descend le soir
Au manteau noir,
Écouter la pâle colombe
Chanter sur la branche de l'if
Son chant plaintif!

Poetry by Théophile Gautier

Do you know the white tomb,
Where the shadow of a yew
Waves plaintively?
On that yew a pale dove,
Sad and solitary at sundown
Sings its song;

As if the awakened soul
Weeps from the grave, together
With the song,
And at the sorrow of being forgotten
Murmurs its complaint
Most meltingly.

Ah! nevermore shall I approach that
tomb, When evening descends
In its black cloak.
To listen to the pale dove
On the branch of the yew
Sings its plaintive song!

English Translation by Richard Stokes

PROGRAM

Una furtiva lagrima, from *L'elisir d'amore*

Gaetano Donizetti

L'elisir d'amore is a melodramatic opera buffa by Gaetano Donizetti written in 1831 and is set in the same time period. This opera was written hastily in merely six weeks, and yet is still one of the most regularly performed operas to this day worldwide.

“Una furtiva lagrima” is considered the most notable musical selection from this large work, and is easily one of the most commonly sung pieces of music in the operatic tenor repertoire. Bel canto style allows for rubato and ornamentation throughout this aria. The cadenza at the end of this aria has become performance practice for tenors, but is much different than what Donizetti originally composed.

Una furtiva lagrima from *L'elisir d'amore*

A Furtive Tear from *The Elixir of Love*

Una furtiva lagrima
negli occhi suoi spuntò
quelle festose giovani
invidiar sembrò
Che più cercando io vo?

A sullen and secretive tear
That started there in her eye
Those socialising bright young things
Seemed to provoke its envy
What more searching need I do?

M'ama, lo vedo.

She loves me, that I see.

Un solo istante i palpiti
del suo bel cor sentir!
Co' suoi sospir confondere
per poco i miei sospir!

For just one moment the beating
Of her hot pulse could be felt!
With her sighing confounding
Momentarily my sighs!

Cielo, si può morir
di più non chiedo.

Oh God, I shall expire
I can't ask for more.

Libretto by Felice Romani

English translation by Stephen McCloskey

PROGRAM

Richard Strauss (1864-1949) is a late-Romantic German composer, known as one of the leading composers of his time and is seen as a successor to musical juggernauts Richard Wagner and Franz Liszt. Strauss dabbled in all types of music, but gained most of his fame through his operas and tone poems. Most of Strauss' success came during his time in Germany, specifically Berlin. Both "Die Nacht" and "Allerseelen" are from the cycle *Acht Lieder aus Letzte Blätter*, using the text of poet Herman von Gilm, whose works were actually anonymous until this set of poetry was published and his name garnered some renown. The texts of the cycle vastly vary in theme, mood and emotion, but the one shared theme is of death.

Die Nacht

Richard Strauss

Centering with the theme of languish and loss in its song cycle, *Die Nacht* leans into the romantic emotional themes of dark emotions and death. The song talks about the night and how we should beware of it, but after reading the poetry, it can be inferred that "the night" is simply a metaphor for death. The second and third verses confirm this assumption, talking about how "she" removes the color from flowers and the light in the world amongst other things. The last line of the poem, where the singer says he fears "the night" will "steal you too from me," only further reinforces that idea. The singer is worried of their love passing away, having death steal them.

Die Nacht

The Night

Aus dem Walde tritt die Nacht,
Aus den Bäumen schleicht sie leise,
Schaut sich um in weitem Kreise,
Nun gib Acht!

Night steps from the woods,
Slips softly from the trees,
Gazes about her in a wide arc,
Now beware!

Alle Lichter dieser Welt,
Alle Blumen, alle Farben
Löscht sie aus und stiehlt die Farben
Weg vom Feld.

All the lights of this world,
All the flowers, all the colours
She extinguishes and steals the sheaves
From the field.

Alles nimmt sie, was nur hold,
Nimmt das Silber weg des Stroms
Nimmt vom Kupferdach des Doms
Weg das Gold.

She takes all that is fair,
Takes the silver from the stream,
Takes from the cathedral's copper roof
The gold.

Ausgeplündert steht der Strauch:
Rücke näher, Seel' an Seele,
O die Nacht, mir bangt, sie stehle
Dich mir auch.

The bush stands plundered:
Draw closer, soul to soul,
Ah the night, I fear, will steal
You too from me.

Poetry by Hermann von Gilm

English Translation by Richard Stokes

All Souls' Day is a day commemorating the dead and comes the day after Halloween. At the end of all the verses, the singer proclaims "*Wie einst im Mai (as once in May),*" meaning the singer is remembering his lost love from merely months ago. The first two verses have the singer describing the days of old, talking about setting the table and having dinner with the one they love and holding hands with them as well. The last verse has the singer yearning for their love once again whilst they sing "*Komm an mein...weider habe (Come to my heart and so be mine again),*" and this is where the music is climaxing to intensify this text.

Allerseelen All Souls' Day

Stell auf den Tisch die duftenden Reseden, Die
 letzten roten A stern trag herbei,
 Und laß uns wieder von der Liebe reden, Wie
 einst im Mai.

Set on the table the fragrant mignonettes,
Bring in the last red asters,
And let us talk of love again
As once in May.

Gib mir die Hand, daß ich sie heimlich drücke,
Und wenn man's sieht, mir ist es einerlei,
Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.

Give me your hand to press in secret,
And if people see, I do not care,
Give me but one of your sweet glances As
once in May.

Es blüht und duftet heut auf jedem Grabe,
Ein Tag im Jahr ist ja den Toten frei,
Komm am mein Herz, daß ich dich wieder habe,
Wie einst im Mai.

Each grave today has flowers and is fragrant,
One day each year is devoted to the dead;
Come to my heart and so be mine again,
As once in May.

Poetry by Hermann von Gilm

English Translation by Richard Stokes

PROGRAM

Cäcilie

Richard Strauss

One of my personal favorite pieces on today's recital is "Cäcilie". This piece of music is intense for the singer and piano. The piano lines are sweeping and strenuous, the vocal lines are not entirely melodic/tonal and the piece in general can feel as a runaway train with its blistering tempi. With that being said, the times where the singer and piano come together are absolutely glorious and create moments of beauty and poignancy. On the surface, the text for this piece is not entirely different from the texts of the other Strauss pieces on the recital. Although, the musical mood for this piece is entirely different from the previous pieces as it is loud and boisterous. The second verse takes an unexpected turn as it moves into the minor mode while still keeping the upbeat tempo, but we return to the tonic as we move into the third verse. This piece is reminiscent of Strauss' operatic compositions and doesn't quite feel like other German art song, but this uniqueness is a large part of what makes this work as incredible as it is.

Cäcilie Cecily

Wenn Du es wüßtest,	If you knew
Was träumen heißt	What it is to dream
Von brennenden Küssen,	Of burning kisses,
Vom Wandern und Ruhen	Of walking and resting
Mit der Geliebten,	With one's love,
Aug' in Auge,	Gazing at each other
Und kosend und plaudernd –	And caressing and talking –
Wenn Du es wüßtest,	If you knew,
Du neigtest Dein Herz!	Your heart would turn to me!

Wenn Du es wüßtest,	If you knew
Was bangen heißt	What it is to worry
In einsamen Nächten,	On lonely nights
Umschauert vom Sturm,	In the frightening storm,
Da Niemand tröstet	With no soft voice
Milden Mundes	To comfort
Die kampfmüde Seele –	The struggle-weary soul –
Wenn Du es wüßtest,	If you knew,
Du kämest zu mir.	You would come to me.

Wenn Du es wüßtest,	If you knew
Was leben heißt,	What it is to live
Umhaucht von der Gottheit	Enveloped in God's
Weltschaffendem Atem,	World-creating breath,
Zu schweben empor,	To soar upwards,
Lichtgetragen,	Borne on light
Zu seligen Höh'en,	To blessed heights –
Wenn Du es wüßtest,	If you knew,
Du lebstest mit mir.	You would live with me.

Poetry by Heinrich Hart	English Translation by Richard Stokes
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PROGRAM

A Young Man's Exhortation, Op. 14

Gerald Finzi

Taking up the entirety of the second half of the program, *A Young Man's Exhortation* is a 10 song cycle of English art songs written by Gerald Finzi (1901-1956) for tenor and piano with poetry by Thomas Hardy (1840-1928). Finzi published this cycle in 1933, though Finzi's intent was actually to write the work in two halves rather than as one large cycle. The two halves are tagged with individual Latin quotes from the Bible's book of Psalms. The first half was given the quote "Mane floreat, et transeat. (In the morning it flourisheth, and groweth up)," indicative of youth and vigor that the half is trying to depict. The second half was quoted with "Vespere decidat, induret et arescat (in the evening it is cut down, and withereth)" because of its theme of memory and self reflection. The original version of this cycle likely had as many as 15 total songs, as Finzi has set many other Thomas Hardy poems to music, but during the creative process, Finzi likely omitted 5 of them in order to get the 10 that were eventually published.

A common theme you may notice when following the texts of these pieces is the rich and lavish text that they offer. The poetry is so well written and is full of storytelling. Finzi has a habit of writing his musical lines in unique ways, using lots of syncopation and unsteady rhythms to propel the use of the text to drive the story. The intent of this is to actually make the text feel more natural, which entirely works as speaking does not follow a particular meter or tempo.

1. A Young Man's Exhortation

Call off your eyes from care
By some determined deftness; put forth joys
Dear as excess without the core that cloys,
And charm Life's loursings fair.

Exalt and crown the hour
That girdles us, and fill it full with glee,
Blind glee, excelling aught could ever be,
Were heedfulness in power.

Send up such touching strains
That limitless recruits from Fancy's pack
Shall rush upon your tongue, and tender back
All that your soul contains.

For what do we know best?
That a fresh love-leaf crumpled soon will dry,
And that men moment after moment die,
Of all scope dispossess.

If I have seen one thing
It is the passing preciousness of dreams;
That aspects are within us; and who seems
Most kingly is the King.

Poetry by Thomas Hardy

PROGRAM

2. Ditty

Beneath a knap where flown
Nestlings play,
Within walls of weathered stone,
Far away
From the files of formal houses,
By the bough the firstling browses,
Lives a Sweet: no merchants meet,
No man barbers, no man sells Where she
dwells.

Upon that fabric fair 'Here is she!'
Seems written everywhere
Unto me.
But to friends and nodding neighbours,
Fellow wights in lot and labours,
Who descry the times as I,
No such lucid legend tells
Where she dwells.

Should I lapse to what I was Ere we met;
(Such will not be, but because
Some forget
Let me feign it) – none would notice
That where she I know by rote is
Spread a strange and withering change,
Like a drying of the wells
Where she dwells.

2. Ditty *cont.*

To feel I might have kissed –
Loved as true –
Otherwhere, nor Mine have missed
My life through,
Had I never wandered near her,
Is a smart severe – severer
In the thought that she is nought,
Even as I, beyond the dells
Where she dwells.

And Devotion droops her glance
To recall
What bond-servants of Chance
We are all.
I but found her in that, going
On my errant path unknowing,
I did not out-skirt the spot
That no spot on earth excels –
Where she dwells!

Poetry by Thomas Hardy

PROGRAM

3. Budmouth Dears

When we lay where Budmouth Beach is,
O, the girls were fresh as peaches,
With their tall and tossing figures and their eyes of blue and brown!
And our hearts would ache with longing
As we paced from our sing-singing,
With a smart Clink! Clink! up the Esplanade and down.

They distracted and delayed us
By the pleasant pranks they played us,
And what marvel, then, if troopers, even of regiments of renown,
On whom flashed those eyes divine, O,
Should forget that countersign, O,
As we tore Clink! Clink! back to camp above the town.

Do they miss us much, I wonder,
Now that war has swept us sunder,
And we roam from where the faces smile to where the faces frown?
And no more behold the features
Of the fair fantastic creatures,
And no more Clink! Clink! past the parlours of the town?

Shall we once again there meet them?
Falter fond attempts to greet them?
Will the gay sling-jacket glow again beside the muslin gown? –
Will they archly quiz and con us
With a sideways glance upon us,
While our spurs Clink! Clink! up the Esplanade and down?

Poetry by Thomas Hardy

4. Her Temple

Dear, think not that they will forget you:
– If craftsmanly art should be mine
I will build up a temple, and set you
Therein as its shrine.
They may say: ‘Why a woman such honour?’
– Be told, ‘O so sweet was her fame,
That a man heaped this splendour upon her;
None now knows his name.’

Poetry by Thomas Hardy

PROGRAM

The Comet at Yell'ham

Gerald Finzi

This poetry takes a bit of a turn for the recital, as the singer is gazing at this stunning “comet.” Though, this comet mentioned can be a symbol of several different things: life, love, friends or family. The idea of waiting for something very important to someone is the overarching theme. The line “*as now its strange swift shine*” symbolizes the idea that even though this thing may return, it may be different than the first time it came around. This piece is written completely unmetered, which gives this music a sense of instability, which is how the singer may be feeling in regards to this “comet” returning.

5. The Comet at Yell'ham

It bends far over Yell'ham Plain,
And we, from Yell'ham Height,
Stand and regard its fiery train,
So soon to swim from sight.

It will return long years hence, when
As now its strange swift shine
Will fall on Yell'ham; but not then
On that sweet form of thine.

Poetry by Thomas Hardy

The second half of the cycle is centered around the idea of reflection and remembrance. While the first half contains songs that are solemn, the second half is more grounded and relatable. We all have things we look back on and ask ourselves the question “What if...?” These songs are all about the uncertainty of life and how we should grasp every moment, living life to the fullest and regretting nothing. Like “The Comet at Yell'ham,” “Shortening Days” begins with unmetered music. The way I have interpreted this continuation of unmetered music is to represent the passing of time in the singer's life. Perhaps a representation of a “kink” in a timeline or graph, the term used for the zigzag line on a chart to represent the passing over of numbers or time. The cycle is now shifting into the time where the singer is reminiscing on their memories and experiences, as they are now older and wiser. The last song, “The Dance Continued,” is about someone seemingly happy with their life and has come to accept his next step: death. This is hard for younger people to do, as death is especially terrifying if someone hasn't even lived yet. We all face our mortality eventually, and once we accept that life has a clock, then we may be more attentive with how we carry ourselves on a day-to-day basis.

PROGRAM

6. Shortening Days

The first fire since the summer is lit, and is smoking into the room:

The sun-rays thread it through, like woof-lines in a loom.

Sparrows spurt from the hedge, whom misgivings appal

That winter did not leave last year for ever, after all.

Like shock-headed urchins, spiny-haired,
Stand pollard willows, their twigs just bared.

Who is this coming with pondering pace,
Black and ruddy, with white embossed,
His eyes being black, and ruddy his face
And the marge of his hair like morning frost?

It's the cider-maker,
And appletree-shaker,
And behind him on wheels, in readiness,
His mill, and tubs, and vat, and press.

Poetry Thomas Hardy

PROGRAM

7. The Sigh

Little head against my shoulder,
Shy at first, then somewhat bolder,
 And up-eyed;
Till she, with a timid quaver,
Yielded to the kiss I gave her;
 But, she sighed.

That there mingled with her feeling
Some sad thought she was concealing
 It implied.
– Not that she had ceased to love me,
 None on earth she set above me;
 But she sighed.

She could not disguise a passion,
Dread, or doubt, in weakest fashion
 If she tried:
Nothing seemed to hold us sundered,
Hearts were victors; so I wondered
 Why she sighed.

Afterwards I knew her thoroughly,
And she loved me staunchly, truly,
 Till she died;
But she never made confession
Why, at that first sweet concession,
 She had sighed.

It was in our May, remember;
And though now I near November
 And abide
Till my appointed change, unfretting,
Sometimes I sit half regretting
 That she sighed.

Poetry by Thomas Hardy

PROGRAM

8. Former Beauties

These market-dames, mid-aged, with lips thin-drawn,
And tissues sere,
Are they the ones we loved in years ago,
And courted here?

Are these the muslined pink young things to whom
We vowed and swore
In nooks on summer Sundays by the Froom,
Or Budmouth shore?

Do they remember those gay tunes we trod
Clasped on the green;
Aye; trod till moonlight set on the beaten sod
A satin sheen?

They must forget, forget! They cannot know
What once they were,
Or memory would transfigure them, and show
Them always fair.

Poetry by Thomas Hardy

9. Transformations

Portion of this yew
Is a man my grandsire knew,
Bosomed here at its foot:
This branch may be his wife,
A ruddy human life
Now turned to a green shoot.

These grasses must be made
Of her who often prayed,
Last century, for repose;
And the fair girl long ago
Whom I often tried to know
May be entering this rose.

So, they are not underground,
But as nerves and veins abound
In the growths of upper air,
And they feel the sun and rain,
And the energy again
That made them what they were!

Poetry by Thomas Hardy

PROGRAM

10. The Dance Continued

Regret not me;
Beneath the sunny tree
I lie uncaring, slumbering peacefully.

Swift as the light
I flew my faery flight;
Ecstatically I moved, and feared no night.

I did not know
That heydays fade and go,
But deemed that what was would be always so.

I skipped at morn
Between the yellowing corn,
Thinking it good and glorious to be born.

I ran at eves
Among the piled-up sheaves,
Dreaming, 'I grieve not, therefore nothing grieves'.

Now soon will come
The apple, pear, and plum,
And hinds will sing, and autumn insects hum.

Again you will fare
To cider-makings rare,
And junketings; but I shall not be there.

Yet gaily sing
Until the pewter ring
Those songs we sang when we went gipsying.

And lightly dance
Some triple-timed romance
In coupled figures, and forget mischance;

And mourn not me
Beneath the yellowing tree;
For I shall mind not, slumbering peacefully.

Poetry by Thomas Hardy

PROGRAM

How to make a difference in a student's life

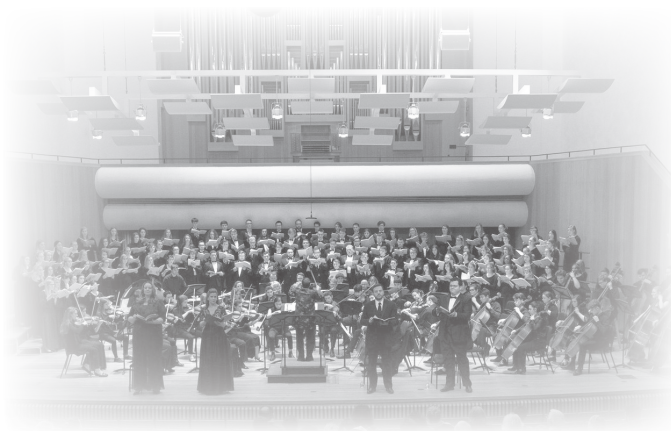
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PROGRAM

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University of Louisville

presents

University Brass Ensembles



Wednesday April 20, 2022
Comstock Concert Hall
8:30 p.m.

PROGRAM

Three Processional Fanfares

Anton Diabelli (1781-1858)

University of Louisville Historical Brass Ensemble

Baroque trumpets

Reese Land

Evan Schneider

Adam Wilson

Festival Fanfare (1980)

Nicholas J. Perrini (1932-2019)

Suite from Water Music

George Frideric Handel (1685-1759)

trans. Leigh Martinet

I. Allegro

III. Presto

IV. Allegro

VI. Allegro deciso

Colonel Bogey March

Kenneth Alford (1881-1945)

arr. Leigh Martinet

University of Louisville Horn Ensemble

horns

Jared Buckner

Caitlin Kemker

Michael Coleman

Allie Swarens

Korey Garcia

Chris Woosley

Bailey Hatzell

Dr. Emily Britton, director

PROGRAM

Grand Canyon Octet

Eric Ewazen (b. 1954)

- I. Allegro Maestoso
- II. Andante, Appassionato
- III. Lento; Allegro Molto

University of Louisville Trombone Ensemble

bass trombones
Cody Coleman
Nicholas Izor

tenor trombones
Ian Dutkiewicz
Dane Howell
Logan Myers

tenor trombones
Vincent Simon
Sean Small
Hunter Snow

Dr. Brett Shuster, director

Concerto for Three Piccolo Trumpets

Georg F. Telemann (1681-1767)
arr. Gordon Mathie

II. Vivace

O Magnum Mysterium

Morten Lauridsen (b. 1943)
arr. Matthew Byrne

The Rakes of Mallow

Leroy Anderson (1908-1975)
arr. Barry M. Ford

University of Louisville Trumpet Ensemble

Gabriel Edwards
Cordell Fulkerson
Angel Gross
Joshua James
Mike Jones

Anetta Kendall
Evan Schneider
Ethan Scott
Andrew Steinsultz
Abby Ward

Dr. Reese Land, director

Tubas Latinas (1992)

Aldo Rafael Forte (b. 1953)

University of Louisville Tuba and Euphonium Ensemble

euphoniums
Alex Castillo
Thomas Farless
Noah Griffith

euphoniums
Elexia Murry
Jon Woods

tubas
Ben Bunting
Kenny Conrow
Matthew D'Andria

tubas
Nathan Jackson
Shawntrice Radford

Dr. Clinton McCanless, director

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University of Louisville Saxophone Ensemble

Adam McCord, Director



Wednesday, April 20, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

Italian Concerto, BWV 971
III. Presto

J. S. Bach
(1685-1750)
arr. Katsuki Tochio

Comapudu Quartet
Brayden Colbert, *soprano saxophone*
Nick Martin, *alto saxophone*
Kaitlyn Purcell, *tenor saxophone*
Tarrylton Dunn, *baritone saxophone*

Molly on the Shore

Percy Aldridge Grainger
(1882-1961)
arr. Brian Herald

First Suite in E-flat
I. Chaconne
II. Intermezzo
III. March

Gustav Holst
(1874-1934)
arr. Andrew Herald

Children's March: "Over the hills and far away"

Percy Aldridge Grainger
arr. Zach Schlaug

Second Suite in F
I. March
II. Song without Words "I'll love my love"
III. Song of the Blacksmith
IV. Fantasia on the "Dargason"

Gustav Holst
arr. Brian Herald

La Danza di Terra

Yasuhide Ito
(b. 1960)

UNIVERSITY OF LOUISVILLE SAXOPHONE ENSEMBLE

Dr. Adam McCord, *Director*

Sopranos

Tanner Swift
Madison Wallace

Tenors

Madeleine McGinnis
Kaitlyn Purcell

Altos

Chloe Frederick
Andrew Harris
Elise Piecuch

Baritone

Tarrylton Dunn

Bass

Nick Martin

PROGRAM

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PROGRAM

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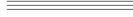
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Stephen Carter Cantrell

Senior Composition Recital *Student of Dr. Marc Satterwhite*



Thursday, April 21, 2022
Comstock Concert Hall
5:00 p.m.

PROGRAM

HODIE, CHRISTUS NATUS EST (2021)

OVER/UNDER (2021)

Austin Glover, *Clarinet*

LANGUAGE OF THE FAE (2021)

Hannah Iglehart, *Flute*

HEAT-DEATH (2021)

Nathan Jackson, *Tuba*

NIGHT TERRORS (2019)

Stephen Carter Cantrell, *Bass Trombone*

THE LUNAR EXPERIMENT (2019)

I. NEW MOON

II. WAXING

IV. WANING

Hannah Iglehart, *Flute*

Austin Glover, *Clarinet*

Nathan McAdam, *Oboe*

Chloe Frederick, *Alto Saxophone*

Marissa Keith, *Bassoon*

Joshua Lowery, *Conductor*

PICTURE OF AN ALTAR (2021)

Alex Castillo, *Euphonium*

PROGRAM

TRAVELLING (2021)

Marissa Keith, *Bassoon*

LOST ZODIAC (2022)

- I. Scorpio, the Profound
- II. Aries, the Brave
- III. Cancer, the Duplicitous

Trombones
Logan Myers
Hunter Snow
Sean Small
Stephen Carter Cantrell, *Bass Trombone*

NOUN-ADJECTIVE-EMOTION (2021)

Gabe Edwards – *Trumpet*

VERMILLION CIPHERS (2020)

Sideshow Brass

Will Joiner, *Trumpet*
Angel Gross, *Trumpet*
Natalie Karrick, *French Horn*
Camron Gooden, *Trombone*
Ben Bunting, *Tuba*

PROGRAM NOTES

HODIE, CHRISTUS NATUS EST

This setting of "Hodie, Christus natus est" was written as the final project for my renaissance counterpoint course under the instruction of Dr. Daniel Worley. While it may not be perfectly in the style of the renaissance era of composition, I am still quite proud of the end result, and am eternally grateful for Dr. Worley's patience and guidance throughout my last two semesters of college.

*Hodie Christus natus est
hodie Salvator apparuit:
hodie in terra canunt Angeli,
laetantur Archangeli:
hodie exsultant iusti, dicentes:
Gloria in excelsis Deo, alleluja.*

*Today is Christ born;
today the Savior has appeared;
today the Angels sing,
the Archangels rejoice;
today the righteous rejoice, saying:
Glory to God in the highest. Alleluia!*

OVER/UNDER

"Over/Under" was written for one of my close friends Austin Glover. He is one of the most talented clarinetists I've ever had the pleasure of knowing, so I wanted to write a piece to test the limits of his skill in interpretation. Though not all-encompassing, this piece explores much of the range of the Bb Clarinet, as well as a few of the many multiphonics available on the instrument.

LANGUAGE OF THE FAE

"Language of the Fae" is dedicated to my steadfast and ever-kind friend Hannah Iglehart, without whom I would be incapable of having a recital. I wouldn't say that much of the music represents her as a person, but her talent is ever present and deserves a spotlight through several extended techniques over this short "study."

HEAT-DEATH

Heat-Death was written at the request of one of my close friends by the name of Nathan Jackson. As a bass trombonist, I know there is a dearth of solo literature for the tuba, since I have to also steal repertoire from them to have something new to perform. My goal with this piece was to create something new that shows off the talents of any eager tubist willing to put in the work.

PROGRAM NOTES

NIGHT TERRORS

“Night Terrors” is a kind of interpretive dance in a meterless medium.

The performer is meant to take however much time they feel is necessary to get the motives across in a way that feels idiomatic. As one dreams, there are many foggy visions that come and go. You can feel lost, or become surreptitiously dropped into a new reality without warning. The moment one becomes aware of the concrete is the moment it becomes lost to yet another vision. The visions may be violent and jostling, or gentle and coddling. All the visions, however, end up fading into nothingness.

THE LUNAR EXPERIMENT

“The Lunar Experiment” is a piece born from a fascination with the phases of the moon and how they allegedly affect the human psyche. My good friend and saxophonist James Branaman suggested the subject one day while I was looking for inspiration and the idea simply enthralled me, so here we are. While the instrumentation is not that of a traditional woodwind quintet, the ideas and timbres I wanted to explore would have been simply impossible to do with a french horn.

PICTURE of an ALTAR

“Picture of an Altar” was written for my dear TALENTED FRIEND Alex Castillo

As part of my ongoing effort to create new and exciting works for as many solo instruments as possible to fill out the repertory. Alex has always been a calm and level-headed presence in my life, which balances out my tendency to be wild and unpredictable. This piece is the confluence of those two personalities, and one could view it as a conversation between the two of us.

TRAVELLING

“Travelling” was written for one of my close friends, Marissa Keith.

She has always been enthusiastic about my writing, so when I asked to write a piece for her she jumped at the opportunity. I know her as a dedicated person and a talented bassoonist, but also as somewhat of a joker, so I wanted to write something fun that showed off her talents while maintaining the personality that she exudes.

PROGRAM NOTES

LOST ZODIAC

“Lost Zodiac” is likely one of the last, if not the last piece I’ll have written in my undergraduate career, and as that is the case, I wanted it to be something special for me and my colleagues in the Spring 2022 Wind Ensemble trombone section of UofL. This is a multi-movement work detailing and expressing the personalities and perceived flaws of the many signs of the zodiac. I’ve been working with one I consider to be a life partner to capture the essence of these varied and complex beings, and for that reason and many more, this piece is dedicated to her. The many motions of the soul are difficult to capture, so running the whole gamut seemed the most logical option. I hope the listener feels what I’ve been trying so hard to portray these long hard months.

NOUN-ADJECTIVE-EMOTION

“Noun-Adjective Emotion” This piece was written for my good friend Gabe Edwards as part of an ongoing effort to create new and exciting solo literature for as many instruments as possible. Gabe is an incredibly talented trumpet player that I’m lucky to know and work with, but beyond that they are a fantastic person to be around and get to know. I did my best to capture Gabe’s spirit and energy throughout, so hopefully it lives up to the standards of trumpet players around the world.

VERMILION CIPHERS

“Vermilion Ciphers” is a passion project birthed from the suggestions of my dear friends in Sideshow Brass. It is an absolute joy and honor to be able to write music for such talented musicians, so I hoped to create something that they would enjoy performing based on two words they provided to me: contemporary, and red. Each performer has a cipher based on their first and last names within the piece, as a bit of a special thanks to each one of them for indulging my creative energies.

Nick Felty, Angel Gross, Natalie Karrick, Josh Lang, and Griffin Wilson are all phenomenal musicians whom I respect deeply, and I hope to write more for them in the future!

PROGRAM

How to make a difference in a student's life

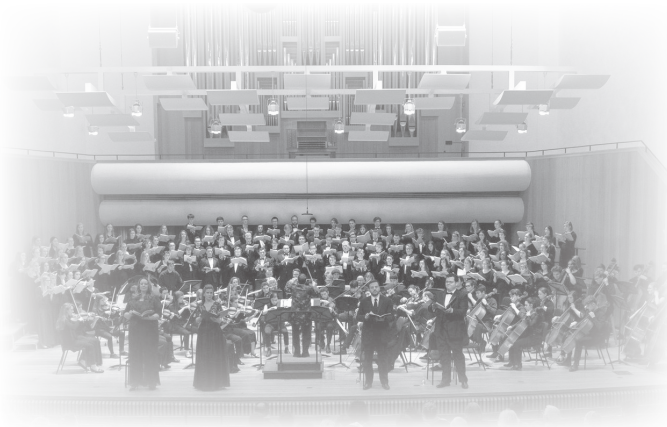
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Scaramouche for 2 pianos
I. Vif

Darius Milhaud
(1892-1974)

Andrey Guerrero, piano
Brytner Evangelista, piano

Adagio for Clarinet and Piano

Heinrich Baermann
(1784-1847)
ed. David Hite

Rachel Wilson, clarinet
Sarah Byrd, piano

Five Pieces for Clarinet
I. Preamble
II. Waltz

Gordon Jacobs
(1895-1984)

Ashtyn Jones, clarinet

Threnody

Fisher Tull
(1934-1994)

Andrew Harris, saxophone

Serenade for Wind Instruments, Op. 44
I. Moderato, Quasia Marcia
IV. Finale

Antonín Dvořák
(1841-1904)

Joel Huther, Brianna Whittle, oboes
Austin Glover, Gage Higdon, clarinets
Marissa Keith, Ashton Woodard, bassoons
Michael Coleman, Christopher Woosley, Nolan Gipson, French horns
Owen Talley, cello

University of Louisville
presents
Nicholas Felty

Senior Trumpet Recital
A Student of
Dr. Reese Land & Dr. Ansyn Banks



Thursday, April 21, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

Rondo for Lify (1948)

Leonard Bernstein
(1918-1990)

Murphy Lamb, piano

Toot Suite for Trumpet and Jazz Piano (1981)

Claude Bolling
(1930-2020)

II. Mystique

Murphy Lamb, piano
Cam Gooden, bass
Sam Riddick, drums

Concoctions for Trumpet (1978)

John Cheetham
(b. 1939)

- I. Velociped
- II. Innoculum
- III. Polemix
- IV. Ecologue
- V. Redundrum
- VI. Frenzoid
- VII. Entreaticle
- VIII. Dictumn

Amazing Grace

Traditional
arr. Luther Henderson
(1919-2003)

Sideshow Brass

Intermission

All of Me (1931)

Gerald Marks
(1900-1997)

Katelyn Blaszyński, alto saxophone
DéQuan Tunstall, piano
Cam Gooden, bass
Reeves Outen, drums

Misty (1954)

Erroll Garner
(1921-1977)

DéQuan Tunstall, piano
Cam Gooden, bass
Reeves Outen, drums

Spain (1971)

Chick Corea
(1941-2021)

Jason Knuckles, tenor saxophone
DéQuan Tunstall, piano
Cam Gooden, bass
Reeves Outen, drums

PROGRAM

Sideshow Brass Personnel:

Nicholas Felty, trumpet
Angel Gross, trumpet
Natalie Karrick, French horn
Cam Gooden, trombone
Griffin Wilson, tuba

PROGRAM

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University of Louisville

presents

Sam Riddick

Junior Percussion Recital
A Student of Dr. Greg Byrne



Thursday, April 21, 2022
Comstock Concert Hall
8:30 p.m.

PROGRAM

Physics in Motion

Sam Riddick
(b. 2001)

I. Transverse Waves.

II. Dimensions.

III. Centrifugal. Centripetal.

And What Rough Beast...?

Marc Satterwhite
(b. 1954)

Andrew Doub, tuba

Daidai Iro

Andy Akiho
(b. 1979)

Kuusi Op.75/5

Jean Sibelius
(1865-1957)
arranged by Eriko Daimo

Afrodisia

Kenny Dorham
(1924-1972)

Nick Felty, trumpet
Cameron Gooden, electric bass
Murphy Lamb, piano

PROGRAM

Physics in Motion

Sam Riddick
(b. 2001)

Physics in Motion is a trilogy of snare pieces with the intent of capturing the essence of kinetic energy. The concepts of transition and rotation, both of which are present in kinetic energy are presented in an aural and visual approach through all three compositions.

And What Rough Beast...?

Marc Satterwhite
(b. 1954)

The title of this composition, And What Rough Beast...? Is taken from the final two lines of William Butler Yeats great apocalyptic poem, "The Second Coming: "And what rough beast, its hour come round as last, Slouches towards Bethlehem to be born?" Musically, the piece is constructed as a rondo, with insinuating music alternating with music that is bolder and more assertive. Gradually, as the beast (which is to say, the Antichrist" gains confidence, the bolder music wins out, and even the earlier, more subtle music is completely transformed as the piece reaches its final climax.

Daidai Iro

Andy Akiho
(b. 1979)

This piece is a quiet fluid composition that soothes the inner angst to enjoy the sounds of your breathing, heart, and quiet thoughts.

Kuusi Op.75/5

Jean Sibelius
(1865-1957)
arranged by **Eriko Daimo**

Op. 75/5 the Tree Cycle has become one of the most beloved works of Jean Sibelius and is a testament to the composer's sensitivity to the simpler things in life. He was often found in places away from the hustle of the modern world enjoying the beauty of nature's gifts. This composition is highly evocative and whenever played you can imagine the crisp, clean air, with ongoing snowfalls of a harsh and beautiful season that bring beauty to a barren winter landscape

Aphrodisia

Kenny Dorham
(1924-1972)

This Afro-Cuban piece easily incorporates some classic jazz vocabulary with Latin finesse.

PROGRAM

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University of Louisville Guitar Ensemble



Friday, April 22, 2022
Comstock Concert Hall
4:00 p.m.

PROGRAM

Morning Dance

Sidney King
(b. 1959)

Arauco: por fuerte, principal y poderosa

Javier Farías Caballero
(b. 1973)

PERSONNEL

Ingrid Detken, *narrator*
Sidney King, *double bass*
Jonathan Kaiser, *double bass*
Gareth Jones, *flamenco guitar*

UNIVERSITY OF LOUISVILLE GUITAR ENSEMBLE

Guille Alfaro Zamora
Ava Bradley
Henry Davidson
Logan Florence
Zach Fogarty
Max Greenwald

Jake Giles
Liam Hedrick
Ava McAffrey
Joey Piellucci
Ascher Taylor-Schroeder
Landon Vandergriff

PROGRAM NOTES

Arauco, por fuerte, principal y poderosa for classical guitar, flamenco guitar, guitar ensemble, and narrator

Based on “La Araucana” by Alonso de Ercilla y Zúñiga
Music by Javier Farías Caballero

Arauco: por fuerte, principal y poderosa (2007) was written by Chilean composer Javier Farías Caballero and depicts the battles between the native Mapuche and the Spanish invaders of Chile in 1558.

The text is drawn from *La Araucana*, a Golden Age epic poem of over 20,000 verses, which was written by soldier Alonso de Ercilla while he was in the midst of battle. Though Ercilla was a Spaniard, he does not glorify the Spanish cause. The excerpts in this piece focus around the elderly Mapuche leader Caupolicán and the gifted young general Lautaro, whose army attempts to defend their homeland from a horribly cruel conqueror named Pedro de Valdivia.

Lautaro was captured at age 11 by conquistador Valdivia, who killed his parents by cutting off their hands and feet and allowing them to bleed to death. Lautaro cleverly hid his hatred of Valdivia for years and eventually became his personal assistant. At age 19, Lautaro successfully escaped from servitude and returned to his people, bringing with him a knowledge of horseback riding and Spanish tactics. The two big speeches in movements III and VII are spoken by Lautaro as he leads his army against Valdivia and the remaining Spanish forces.

The Spanish *palos* of the flamenco guitar contrast with the cueca and Mapuche rhythms of the classical guitar soloists to represent the intense battle and different temperaments of the characters.

Mvmt. I

Chile, fértil provincia y señalada
En la región artártica famosa,
De remotas naciones respetada
Por fuerte, principal y poderosa:
La gente que produce es tan granada,
Tan soberbia, gallarda, y belicosa,
Que no ha sido por rey jamás regida
Ni a extranjero dominio sometida.

Pues don Diego de Almagro, Adelantado
Que en otras mil conquistas se había visto,
Por sabio en todas ellas reputado
Animoso, valiente, franco y quisto,
A Chile caminó determinado
De extender y ensanchar la fe de Cristo,
Pero en llegando al fin de este camino,
Dar en breve la vuelta le convino.

A solo el de Valdivia esta victoria
Con justa y gran razón le fue otorgada,
Y es bien que se celebre su memoria,
Pues pudo adelantar tanto su espada;
Este alcanzó en Arauco aquella gloria

Mvmt. I

Chile, acclaimed fertile province
In the famous Antarctic region,
Respected in faraway nations
For her strength, principled and powerful;
A people so noble,
Proud, gallant, and warlike,
That it was never ruled by a king
Or given over to foreign domination.

Then Governor Don Diego de Almagro,
As in a thousand other conquests he'd seen
Was known to all of them to be
Courageous, valiant, frank, and beloved.
He went to Chile, determined
To extend and expand Christian faith;
But at his journey's end,
He found it convenient to quickly retreat.

Only to Valdivia was this victory
Rightfully and justly granted,
And it is right to praise his memory,
Since he advanced his sword with so much success.
Here in Arauco he reached glory,

PROGRAM NOTES

Que de nadie hasta allí fuera alcanzada:
La altiva gente al grave yugo trajo
Y en opresión la libertad redujo.

Mvmt. II

El estado araucano, acostumbrado
A dar leyes, mandar y ser temido,
Viéndose de su trono derribado,
Y de mortales hombres oprimido;
De adquirir libertad determinado
Reprobando el subsidio padecido,
Acude al ejercicio de la espada
Ya por la paz ociosa desusada.

Por dioses, como dije, eran tenidos
De los indios los nuestros; pero olieron
Que de mujer y hombre eran nacidos,
Y todas sus flaquezas entendieron;
Viéndolos a miserias sometidos
El error ignorante conocieron,
Ardiendo en viva rabia avergonzados
Por verse de mortales conquistados.

Así los araucanos revolviendo
Contra los vencedores arremeten,
Y las rensidas armas esgrimiendo,
A voces de morir todos prometen:
Treme y gime la tierra del horrendo
Furor con que ambas partes se acometen,
Derramando con rabia y fuerza brava
Aquella poca sangre que quedaba.

Caupolicán, gozoso en verle vivo
Y en estado y término presente,
Con voz de vencedor y gesto altivo
Le amenaza y pregunta juntamente;
Valdivia, como mísero cautivo,
Responde, y pide humilde y obediente
Que no le dé la muerte, y que la jura
Dejar libre la tierra en paz segura.

Cuentan que estuvo de tomar movido
Del contrito Valdivia aquel consejo;
Más un pariente suyo empedernido,
A quien él respetaba por ser viejo,
Le dice: "¿Por dar crédito a un rendido
Quieres perder tal tiempo y aparejo?"
Y apuntando a Valdivia en el cerebro,
Descarga un gran bastón de duro enebro.

The likes of which was never seen before:
The proud race was brought to yoke
And freedom was reduced to oppression.

Mvmt. II

The Araucanian state, accustomed
To enforcing laws and being feared,
Saw how their throne had fallen,
And of oppressed mortal men
Determined to win their freedom,
And disapproving suffering subsidy,
They began the use of their swords,
Which had not been used in idle peace.

As gods, I said, our men were thought to be
By the indians; but scenting
They were born of man and woman,
By realizing all their weaknesses,
Seeing them subjected to misery,
They knew their ignorant error,
Ablaze with rage and shame
That their conquerors were mortal.

So the Araucanians turned
Against the victors and attacked,
And wielded their ancient weapons,
The voices of the dying all promised:
The earth trembled and moaned
With the horrific fury both sides attached,
Spilling with their rage and proud strength
Whatever little blood they had left.

Chief Caupolicán, joyous to see him alive
And humbled in his current state,
With a victor's voice and haughty gesture,
Made threats and asked him questions too.
Then Valdivia, the miserable captive,
Answered humbly and obediently,
Begging he not be killed, and swearing
To leave the earth free in certain peace.

It is said that he was moved by
Valdivia's remorseful story,
But one of his hardened relatives
Whom he respected for his old age,
Said to him: "Why waste time
Trusting the word of a prisoner?"
And aiming at Valdivia's temple,
Released a great staff of hard juniper.

PROGRAM NOTES

Mvmt. III

El enemigo hierro riguroso
Todo en color de sangre lo convierte,
Siempre el acometer es más furioso,
Pero ya el combatir es menos fuerte:
Ninguno allí pretende otro reposo
Que el último reposo de la muerte,
El más medroso atiende con cuidado
A sólo procurar morir vengado.

La rabia de la muerte y fin presente
Crió en los nuestros fuerzas tan estraña,
Que con deshonra y daño de la gente
Pierden los araucanos la campaña;
Al fin dan las espaldas claramente,
Suenan voces: "Vitoria, España, España,
Más es incontrastable y duro hado
Dio un estraño principio a lo ordenado.

Un hijo de un cacique conocido,
Que a Valdivia de paje le servía,
Acariciado dél u favorito
En su servicio a la sazón venía:
Del amor de su patria conmovido,
Viendo que a más andar se retraía,
Comienza a grandes voces a animarla
Y con tales razones a incitarla:

"¡O ciega gente del temor guiada!
¿a do volveis los temerosos pechos?
Que la fama en mil años alcanzada
Aquí perece y todos vuestros hechos;
La fuerza pierden hoy jamás violada
Vuestras lejes, los fueros y derechos:
De señores, de libres, de temidos,
Quedaís siervos, sujetos y abatidos.

"Mancháis la clara estirpe y descendencia,
Y enjerís en el tronco generoso
Una incurable plaga, una dolencia,
Un deshonor perpetuo, ignominioso:
Mirad de los contrarios la impotencia,
La falta del aliento, y el fogoso
Latir de los caballos, las ijadas
Llenas de sangre y de sudor bañadas.

"No os desnudéis del hábito y costumbre
Que de nuestros abuelos mantenemos,
Ni el araucano nombre de la cumbre
A estado tan infame derribemos;
Huid el grave yugo y servidumbre,
Al duro hierro osado pecho demos;

Mvmt. III

The rigorous iron enemy
Turns everything the color of blood,
The rush becoming more and more fierce;
But yet, the fighting was not as strong.
No one there wanted another rest,
Except for the last repose of death,
The most fearful waited carefully,
Only looking to die avenged.

A dying rage and certain end
Inspired in our troops a force so strange
That with dishonor and damage
The Araucanians lost the campaign.
When at last they clearly turned their backs
Voices sounded: "Spain, to Victory!"
But by harsh and undeniable fate
The turn of chance reshuffled the cards.

The son of a well-known chieftain
Who used to serve Valdivia as a page,
Cherished as his favorite
In his service of that time:
Moved by the love of his country,
Seeing that she walked towards retreat,
Started shouting to cheer her on
And with these reasons encourage her:

"O blind people who are guided by fear!
Where are your terrified chests turned?
Your honor achieved over a thousand years
Here perishes with all of your great deeds;
The force they lost today never broke
Your law, privileges, and rights.
You, once masters, free and feared,
Now remain slaves, subjected and fallen.

"You have stained your once-clear heritage,
And on generous trunk you've grafted
An incurable plague, a sorrow,
Perpetual and humiliating shame:
Look at our impotent rivals,
Out of breath, and the fiery throbbing
Of their horses, their flanks
All bloody and bathed in sweat.

"Do not strip yourself of the customs
That we inherited from our ancestors.
Neither tear down the Araucanian name
From great zenith to this infamous state.
Flee the heavy yoke and servitude,
Boldly bare your chests to hard iron.

PROGRAM NOTES

¿Por qué mostráis espaldas esforzadas
Que son de los peligros reservadas?

“Fijad esto que digo en la memoria,
Que el ciego y torpe miedo os va turbando;
Dejad de vos al mundo eterna historia
Vuestra sujeta patria libertando;
Volved, no rehuséis tan grande victoria.
Que os está el hado próspero llamando;
A lo menos fijad el pie ligero,
Veréis como en defensa vuestra muero.”

Mvmt. IV

Si los hombres no ven milagros tantos
Como se vieron en la edad pasada
Es causa haber agora pocos santos,
Y estar la ley cristiana autorizada;
Y así de cualquier cosa hacen espantos
Que sobre el natural use es obrada;
Y no sólo el autor no dan creencia,
Más ponen en su crédito dolencia.

Que si al enfermo quiere Dios sanarle,
Por su costumbre y tiempo convalece;
Si al bajo miserable levantarle,
Por modos ordinario le engrandece;
Si al soberbio hinchado derribarle,
Por naturales términos se ofrece:
De suerte que las cosas desta vida
Van por su natural curso y medida.

Por do vemos que Dios quiere y procura
Hacer su voluntad naturalmente,
Sirviendo de instrumento la natura
Sobre la cual él solo es el potente:
Y así los que creyeron por fé pura
Merecen más, que si palpablemente
Viesen lo que después de ya visible

Sacarlos de que fue seria imposible.
En contar una cosa estoy dudoso,
Que soy de poner dudas enemigo,
Y es extraño caso milagroso
Que fue todo un ejército testigo;
Aunque yo soy en esto escrupuloso
Por lo que dello arriba, señor, digo,
No dejaré de efeto de contarlo,
Pues los indios no dejan de afirmarlo

Y manifiesto vemos hoy en día,
Que, por la ley sacra se extendiese,
Nuestro Dios los milagros permitía,

Why should you show your backs as slaves,
Which were meant alone for danger?

“Fix what I tell you in your memory,
That blind and clumsy fear will trouble you;
Leave the world an eternal story of
Freeing your homeland;
Come back, not refusing such great victory
That prosperous Fate is calling you forward;
At the very least, keep your feet light,
Look how, in your defense, I will die.”

Mvmt. IV

If men don't see as many miracles
As were seen in past ages
The reason is a lack of saints,
And the official Christian statutes;
And so they are terrified of anything
That cannot be seen function in nature;
Not only do they not believe the author,
They even blame him for their pain.

If God wants to cure an invalid,
In good time he recovers;
If He would lift up the impoverished,
He uses ordinary ways to exalt him.
If He knocks down the proud,
He does it on natural terms.
Luckily, the things of this life
Go by a natural course and measure.

We see that what God wants and seeks
To do his will naturally,
Using nature as his instrument
Over which he alone is powerful:
And so those who believe by pure faith
Deserve more, as if plainly
They might see beyond the visible;

They get what would have otherwise been impossible.
I do not want to tell these wonders,
Not wanting to create doubts,
And it is a strange miraculous case
That a whole army witnessed;
Although, in this, I am scrupulous
By the Lord in Heaven, I say:
I will not fail to tell the story,
Even the Indians have affirmed it.

And manifest we see around us,
That God's sacred law be extended beyond Our
sight, our God permitted miracles,

PROGRAM NOTES

Y que el natural orden se excediese:
Presumir se podrá por esta vía
Que, para que a la fe se redujese
La bárbara costumbre y ciega gente,
Usase de milagro claramente.

Mvmt. VII

“¿Qué intento os mueve, o qué furor insano,
Que así queréis tiranizar la tierra?
¿No véis que todo ahora está en mi mano,
El bien vuestro y el mal, la paz, la guerra?
¿No véis que el nombre y crédito araucano
Los levantados ánimos atierra,
Que sólo en son al mundo pone miedo,
Y quebranta las fuerzas y el denuedo?”

“En los pueblos no fuiste poderosos
De defender las propias posesiones,
Que es cosa que aún los pájaros medrosos
Hacen rostro en su nido a los leones;
¿Y en los desiertos campos pedregosos
Pensáis de sustentar los pabellones
En tiempo que estáis más amedrentados
Y más vuestros contrarios animados?”

“Es, a mi parecer, loca osadía
Querer contra nosotros sustentaros;
Pues ni por arte, maña ni otra vía
Podéis en nuestro daño aprovecharos:
Sí lo queréis llevar por valentía,
Baste el presente estrago a los escarmientos,
Que fresca sangre aún vierten las heridas,
Y della aquí las yerbas veo teñidas.

“Pues dejar yo jamás de perseguiros,
Según que lo juré, será excusado;
Hasta dentro en España he de seguiros,
Que así lo he prometido al gran Senado;
Mas si queréis en tiempos reduciros
Haciendo lo que aquí os será mandado,
Saldré de la promesa y juramento,
Y vosotros saldréis de perdimiento.

“Yo juro al infernal poder eterno,
Si la muerte en un año no me atierra,
De echar de Chile al español gobierno
Y de sangre empapar toda la tierra:
Ni mudanza, calor, ni crudo invierno
Podrán romper el hilo de la guerra,
Y dentro del profundo reino oscuro
No se verá español de mi seguro.”

And that the natural order was exceeded:
We can see that in this way,
That the barbarian blinded by his customs
Were clearly converted to Christianity
By the use of miracles.

Mvmt. VII

“What intent or mad fury moves you
To tyrannize the world like this?
Do you not see that it's all in my hand,
Your good or evil, war or peace?
Can't you see the name and honor
Of Arauco raises spirits from the earth,
That even just the sound instills fear
In the world, and breaks its bold forces?”

“In the cities, you were not able to
Defend your own possessions,
While even fearful little birds
Make a face at the lions from their nests.
And in the stony desert countryside
Why think of pitching tents
At a time when you're discouraged,
And your enemies were more exuberant?”

“This, to my thinking, is crazy audacity
To want to keep trying against us.
Well, not by art, strategy, or any other way,
Can you take advantage of us while we are hurt:
If you still want to be valiant,
Let the current chaos warn you, that
Fresh blood still pours from your wounds
And here, I see the grass dyed red.

“I will never stop chasing you,
According to my oath, it's final—
I will chase you back to Spain,
As I promised our great Senate;
But if you wish to surrender now,
Which I am commanding that you do,
I will break my oath and promise;
You can leave without more loss.

“I swear by the eternal power of Hell,
That if death, in one year's time, doesn't take me,
I'll cast the Spanish government from Chile,
And with blood soak the entire earth;
Neither change, heat, nor harsh winter
Can break the thread of war,
And even in that deep dark kingdom
The Spanish won't be safe from me.”

PROGRAM NOTES

Gente es sin Dios ni ley, aunque respeta
Aquel de fue del cielo derribado*
Que como a poderoso y gran profeta
Es siempre en sus cantares celebrado.

Mvmt. VIII

¡Oh Arauco! Yo te juzgo por perdido...
Si las obras igualan el arreo,
Y no templa el camino esta braveza,
¡Ay de tu presunción y fortaleza!
Quiselo aquí dejar, considerado
Ser escritura larga y trabajosa,
Por ir a la verdad tan arrimado
Y haber de tratar siempre de una cosa:
Que no hay tan dulce estilo y delicado,
Ni pluma tan cortada y sonora,
Que en un largo discurso no se estrague
Ni gusto que un manjar no le empalague.

Al lombardo déjé y al araucano
Donde la guerra andaba más trabada,
Que vienen a juntarse mano a mano,
La espada alta y la maza levantada.
De malla está cubierto el italiano,
El indio la persona desarmada;
Y así como más suelto y más lijero
En descargar el golpe fue el primero.

¡Oh Arauco! Yo te juzgo por perdido...

Mvmt. IX

No ha habido rey jamás que sujetase
Esta soberbia gente libertada,
Ni extranjera nación que se jactase
De haber dado en sus términos pisada,
Ni comarcana tierra que se osase
Moven en contra y levantar espada,
Siempre fue exenta, indómita, temida,
De leyes libre, de cerviz erguida.

A race without God or laws, respecting Nothing,
save he who fell from heaven:
Their great and powerful prophet
Who is always celebrated in their songs.

Mvmt. VIII

Oh Arauco! I judge that you are lost...
If their works match their raiments
And the road does not temper their bravery,
Woe to your vainglory and strength!
I want to ask you to be patient;
If my writing is long and labored,
For keeping so close to the truth,
And always trying for one thing:
There exists no style so sweet and delicate,
Nor pen so sonorous
That a long discourse wouldn't ruin it,
Nor a flavor that a banquet wouldn't cloy.

I left off with Lombard and Araucan
Locked in war,
Coming to meet hand to hand,
Sword high against lifted sword.
The Italian was covered in chain mail;
The Indian was not armored;
And for this reason was lighter and looser
In landing the first blow.

Oh Arauco! I judge that you are lost....

Mvmt. IX

Never has a king ever ruled over
This fierce free people,
Nor has a foreign nation boasted
Ever of having stepped on their borders;
Never has a neighboring country dared to
Move against them or raise their swords;
Always they were unbound, untamed, feared;
Free of laws and necks upright.

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U OF L SCHOOL OF MUSIC

GREETINGS FROM THE DEAN



It's an exciting time to be a part of the School of Music at the University of Louisville! Situated in the heart of a culturally vibrant community, our School of Music has both a rich history and a bright future, and its impact extends around the world. Established in 1932 and accredited by the National Association of Schools of Music since 1936, we pride ourselves on our student-centered tradition of musical excellence. As dean, I am thrilled to join with world-class faculty and dedicated staff to ensure that our students receive an educational experience of the highest quality.

Prospective students seeking to earn a music degree will find that we offer a variety of opportunities for both individual and collaborative growth and creativity. Our expansive music facilities are abuzz with activity year-round, and feature performances by students, our ensembles, our faculty, and guest artists from around the world. We also have a long tradition of hosting summer music camps and other programs to suit a variety of interests. Our School boasts many marks of distinction, including our well-resourced music library and our internationally-acclaimed vocal and instrumental ensembles, such as the Cardinal Singers, the UofL Wind Ensemble, and the UofL Symphony Orchestra. Our School is further distinguished by the Grawemeyer Award for Music Composition, a decades-long association with the Jamey Aebersold Summer Jazz Workshops, our Jazz and New Music Festivals, and the Louisville Chamber Music Society. Our faculty and students study, research, perform, and serve well beyond the Louisville city limits, at points ranging from Carnegie Hall, to Costa Rica, Ecuador, South Korea, Thailand, Vienna, and Denmark.

Alongside our undergraduate and graduate degrees in performance and education, students can explore culturally-diverse course offerings and innovative programs, such as a new bachelor's degree in music and new media, as well as undergraduate and graduate degrees in music therapy. Additionally, students with dual interests might consider one of our combination degrees, which link, for example, the study of music therapy with jazz, or the study of music education with jazz.

Parents can rest assured that the UofL School of Music is a place where students are both challenged and supported. Music majors typically spend many hours practicing, performing, and studying, as they develop the disciplined work ethic necessary for success in the professional world. Our peer mentors, tutors, and the Student Care Team are just a few of the resources in place to ensure that students retain a healthy balance as they navigate the many choices that campus life affords.

Our School of Music is a great place to learn, a great place to teach, and also a great place to invest. Throughout our building, you'll find the names of alumni, friends, and well-wishers whose many forms of generosity have supported scholarships for our students, the maintenance and beautification of our facilities, and our many programs. Those investments continue to yield wonderful returns that bode well for our community and beyond.

Thanks for your interest in the School of Music at the University of Louisville. I hope you'll plan to visit our lovely campus and experience some of our performances. We'd love to welcome you to our community.

Teresa Reed
Dean, School of Music
University of Louisville

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How to make a difference in a student's life

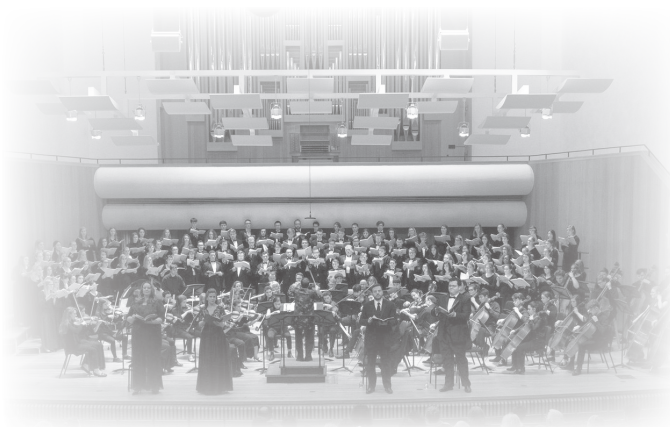
The University of Louisville School of Music is committed to becoming a preeminent school of music in the Midwest and the first choice for music students in Kentucky.

Your support of the School of Music helps keep the university affordable for our students and provides them with opportunities for learning and discovery. Your support helps provide the flexibility to meet emerging needs and challenges that cannot be funded by state and tuition support alone. Your gift changes lives.

Help us continue to change lives today!

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University of Louisville
K. Alex Hatton
Senior Composition Recital

=====
Student of Dr. Marc Satterwhite



Friday, April 22, 2022
Comstock Concert Hall
7:00 p.m.

PROGRAM

End of an Era (2020)

K. Alex Hatton
(b. 1999)

Nick Felty, *trumpet*
Angel Gross, *trumpet*
Natalie Karrick, *French horn*
Camron Gooden, *trombone*
Ben Bunting, *tuba*

Who Made Thee? (2021)

K. Alex Hatton

A Visit from the Sea
The Fly
The Lamb
The Tyger

Reagan Shourds, *soprano*
Ben Carter, *piano*

Folk Tale (2019)

K. Alex Hatton

Movement I
Movement II
Movement III

Trent Ripberger, *flute*
Stephanie Hile, *oboe*
Rachel Wilson, *clarinet*
Marissa Keith, *bassoon*
Christopher Wolfzorn, *conductor*

Three Pieces for Solo Violin (2021)

K. Alex Hatton

Movement I
Movement II
Movement III

Misaki Hall, *violin*

PROGRAM

Neither Man nor Beast (2019)

K. Alex Hatton

Ryan Li, *violin*
Brendan Stock, *cello*
Chris Harbeson, *piano*
Christopher Wolfzorn, *conductor*

Time Traveler's Journal (2022)

K. Alex Hatton

Movement I: "The Day Tragedy Struck"
Movement II: "The Day I Turned Back Time"
Movement III: "The Day I Lived Again"

Ben Carter, *piano*

Curious Fantasy (2022)

K. Alex Hatton

Trent Ripberger, *flute*
Rachel Wilson, *clarinet*
Ryan Li, *violin*
Brendan Stock, *cello*
Chris Harbeson, *Piano*
Christopher Wolfzorn, *conductor*

PROGRAM NOTES

End of an Era

End of an Era describes a fictional scenario in which a nation is disrupted by the sudden death of a beloved leader. In this narrative, the nation experiences great grief and uncertainty of what is to come. This eventually causes a division among the nation's people, and threats of war are on the horizon.

Who Made Thee?

Who Made Thee? is a song cycle based on poems by Robert Louis Stevenson and William Blake. The four poems are all based on animals in nature, and they often pose philosophical questions. Each song uses a unique sound world to represent the animal and the narrative of the poem while also including motives from the other songs.

A Visit from the Sea

Far from the loud sea beaches
Where he goes fishing and crying
Here in the inland garden
Why is the sea-gull flying?

Here are no fish to dive for;
Here is the corn and lea;
Here are the green trees rustling.
Hie away home to sea!

Fresh is the river water
And quiet among the rushes;
This is no home for the sea-gull,
But for the rooks and thrushes.

Pity the bird that has wandered!
Pity the sailor ashore!
Hurry him home to the ocean,
Let him come here no more!

High on the sea-cliff ledges
The white gulls are trooping and crying,
Here among the rooks and roses,
Why is the sea-gull flying?

Robert Louis Stevenson

PROGRAM NOTES

The Fly

Little fly,
Thy summer's play
My thoughtless hand
Has brushed away.
Am not I
A fly like thee?
Or art not thou
A man like me?
For I dance
And drink and sing,
Till some blind hand
Shall brush my wing.
If thought is life
And strength and breath,
And the want
Of thought is death,
Then am I
A happy fly,
If I live,
Or if I die.

William Blake

The Lamb

Little lamb, who made thee?
Dost thou know who made thee,
Gave thee life, and bid thee feed
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little lamb, who made thee?
Dost thou know who made thee?

Little lamb, I'll tell thee;
Little lamb, I'll tell thee:
He is called by thy name,
For He calls Himself a Lamb.
He is meek, and He is mild,
He became a little child.
I a child, and thou a lamb,
We are called by His name.
Little lamb, God bless thee!
Little lamb, God bless thee!

William Blake

PROGRAM NOTES

The Tyger

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand, dare sieze the fire?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears,
And water'd heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?
William Blake

PROGRAM NOTES

Folk Tale

Folk Tale explores multiple different sound worlds. The first movement is lighthearted and uses aspects of both the minor pentatonic scale and the blues scale. The second movement provides contrast with lyrical, flowing melodies. The third and final movement takes a dark turn and explores more chromatic and dissonant sounds.

Three Pieces for Solo Violin

These *Three Pieces for Solo Violin* are designed around things that the violin does well, and it explores the attributes that make the violin different from other instruments. Each piece has a distinct sound while also sharing rhythmic and melodic motives with the others. These repeated rhythmic and melodic ideas are an important aspect of the three pieces.

Neither Man nor Beast

In Victor Hugo's *The Hunchback of Notre Dame*, when Quasimodo compares himself to the beautiful Esmeralda, he describes himself as "neither man nor beast". This piece tells a narrative of a tragically misunderstood outcast much like Quasimodo.

Time Traveler's Journal

Time Traveler's Journal is a musical account of a fictional event in which a young man experiences tragedy but is given the chance of a lifetime to try and change the past.

Curious Fantasy

Curious Fantasy is a sort of love letter to the fantasy genre of films and video games. It specifically pays tribute to the types of music that have emerged as a result of composers borrowing ideas from past creations to create a musical representation of the genre. This has led to an organic birth of the fantasy genre of music. *Curious Fantasy* is a lighthearted piece that draws inspiration from this musical genre and takes them to new places

PROGRAM

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William Joiner Graduate Trumpet Recital

*This recital is presented in partial fulfillment of the
Master of Music degree*



Friday, April 22, 2022
Comstock Concert Hall
8:30 p.m.

PROGRAM

Concerto

- I. Allegro
- II. Moderato
- III. Allegro

William Lovelock
(1899-1986)

William Joiner, *trumpet*
Jessica Dorman, *piano*

The Girl with the Flaxen Hair

Claude Debussy
(1862-1918)
Arr. B. Ridenour

William Joiner, *trumpet*
Jessica Dorman, *piano*

INTERMISSION

Concerto in D minor

- I. Allegro e non presto
- II. Adagio
- III. Allegro

Tomaso Albinoni
(1671-1750)

William Joiner, *trumpet*
Jessica Dorman, *piano*

Sonata pour Trompette Chromatique et Piano

- I. Sarabande
- II. Intermede
- III. Spiritual

Jean Hubeau
(1917-1992)

William Joiner, *trumpet*
Jessica Dorman, *piano*

PROGRAM NOTES

Concerto

William Lovelock

William Lovelock was born in London, England in 1899. Lovelock began his collegiate studies in 1915 at Trinity College before entering military service and fighting in World War I. After the war, he returned and completed his degree. Though English born, Lovelock spent most of his career teaching and composing in Brisbane, Australia. His works spanned from large orchestral piece to choral and band works, and 14 concertos. The Lovelock Concerto was composed in 1968 during his time in Australia and was premiered by John Robertson and the Sydney Symphony Orchestra.

The piece is divided into three movements and comes from an influence of the late romantic style with the extended range of the trumpet and the heavy use of chromaticism. The first movement begins with a high-energy call and follows sonata-allegro form. The second movement is a slower lyrical section, and the third movement picks the pace back up before ending with a cadenza.

The Girl with the Flaxen Hair

Claude Debussy

Claude Debussy (1862-1918) was an influential French composer from the late 19th and early 20th centuries. Debussy's music typically falls into the genre of impressionism where the music focuses more on the mood and atmosphere that a piece creates.

The Girl with the Flaxen Hair was originally composed for the piano in Debussy's first book of preludes. The opening figure consists of three-note phrases that transform and expand throughout the work. This arrangement of the work utilizes solo Flugel horn and is in the original key of Gb.

Concerto in D minor

Tomaso Albinoni

Tomaso Albinoni (1671-1751) was born in Venice and was primarily active as an opera composer in his day. Beyond opera his output includes concertos, sonatas for one to six instruments, sinfonias, and solo cantatas. Unfortunately, many of his works never reached publication and were lost through the years. Some of his instrumental music survived, though, including a few concertos for oboe.

While this arrangement utilizes piccolo trumpet, the concerto was originally composed for oboe. The concerto is in an atypical key of D minor and has three movements. While lying in a minor key, the piece itself is quite bouncy and has an air of joyful playfulness.

Sonata

Jean Hubeau

Jean Hubeau (1917-1992) was born in France and began his musical studies very young. At the age of 9, Hubeau was admitted to the Paris Conservatory where he would study piano and harmony. After his studies at the Conservatory, Hubeau was appointed as the head of the music academy in Versailles and took a position as a professor of chamber music at the Paris Conservatory for some time.

This sonata was written in 1943 and is one of Hubeau's only solo brass instrumental works. The movements do not follow the typical fast-slow-fast arrangement. The first movement, the Sarabande, is based on a slow processional dance that was popular in the French royal court. The second movement, Intermède, is supposed to be a shorter interlude between the first/third movement. It is more fast-paced and follows light, bouncy melodies. The last movement is titled Spiritual and pulls influence from gospel and music typically heard in black Christian churches.

PROGRAM

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University of Louisville

presents the

Women and Music Symposium

Dr. Kirsten Carithers, Director



Friday, April 22, 2022
Bird Recital Hall
11:00 a.m. - 2:30 p.m.

SCHEDULE

11:00 Welcome/introductions

(Dr. Kirsten Carithers)

11:15 Paper Session

I: Comparative Studies in Opera

Presenters:

Yoo Jin Jung

“An Independent Female Figure in an Opera Work”

Noah Bruce

“Mozart’s Women: Teaching Mozart’s Operas in the 21st Century”

11:45 Panel Discussion:

“Women Conductors and Collegiate Directors: Experiences and Advice”

Panelists:

Amy Acklin

Kimcherie Lloyd

Nan Moore

and Tara Simoncic

Moderators: William Joiner and Summer Sneed

12:30 break

1:00 Paper Session

II: Women Making Music

Presenters:

Andrew Doub

“Representation of Women in the Tuba Community”

Jennifer Terrell

“Empowering Women in the Popular Music Industry”

Joey Piellucci

“Women Classical Guitarists: Have They Gotten the Credit They Deserve?”

1:45 Paper Session

III: Staging and Adapting Opera

Presenters:

Max Greenwald

“Should It Stay or Should It Go: The Ethics of Adapting or Abandoning Classic Operas”

Louisa Wimmer-Brown

“Women’s Work: Recrafting Opera as a Feminist Art Form Through Dramaturgical Interpretation”

2:15 Closing remarks

PRESENTER BIOGRAPHIES

Amy ACKLIN serves as the Associate Director of Bands and Professor of Music at the University of Louisville where she directs the UofL Cardinal Marching Band, Pep Band, and Symphonic Band and teaches courses in undergraduate conducting and music education. Dr. Acklin is an active conductor, clinician, and adjudicator throughout the country. She currently serves as the National Band Association KY State Chair and the Kentucky Music Educators Association College/University Chair and is an active member of the KMEA, having served as the past NafME Collegiate State Advisor, University & College Band Directors Association President and Intercollegiate Band Coordinator. Dr. Acklin was recently awarded the 2019 KMEA College/University Teacher of the Year Award, the NBA Citation of Excellence and inducted into the Phi Beta Mu International Bandmasters Fraternity and Pi Kappa Lambda National Music Honor Society.

Dr. Acklin has publications in *The Journal of Band Research*, *Update: Applications of Research in Music Education*, *Florida Music Director*, and GIA's "Teaching Music Through Performance in Band" series and has presented research at the National CBDNA Conference, CBDNA Athletic Band Symposium, MENC: The National Association for Music Education National Conference, as well as other regional and state conferences. She is an active member of KMEA, NafME, and CBDNA and an honorary member of Kappa Kappa Psi and Tau Beta Sigma. Dr. Acklin holds B.M. and M.M. degrees from the University of Louisville and a Ph.D. in Music Education/Instrumental Conducting from Florida State University where she was privileged to study with mentors Richard Clary, Patrick Dunnigan, Clifford Madsen and Frederick Speck.

Noah Scott BRUCE is a Graduate Teaching Assistant at the University of Louisville School of Music. Originally from Louisville, Kentucky, he received a Bachelor of Music degree from Morehead State University, graduating cum laude. Currently, he is obtaining a Master of Music degree with a focus on Vocal Performance from the University of Louisville where recently, he performed the role of Nemorino in Donizetti's *L'elisir d'amore*. In addition to operatic performances, he is also a sought-after church musician, participating in the liturgy at several area churches. Noah is part of the Cathedral Schola at the Cathedral of the Assumption.

Kirsten Speyer CARITHERS is Assistant Professor of Music History at the University of Louisville and a specialist in contemporary music, with a focus on intersections between music and labor. Research and teaching interests include music and technology, critical theory, experimentalism, gender, and the connections between indeterminacy, improvisation, and creative labor. She is an active member of the Society for American Music, the American Musicological Society and its Pedagogy Study Group, and the Society for Ethnomusicology. Dr. Carithers completed her Ph.D. in Musicology at Northwestern University, along with graduate certificates in Teaching and Critical Theory, and earned degrees in music history and oboe performance from Bowling Green State University. Her dissertation, which won the 2017 Wiley Housewright Award from SAM, forms the foundation of her current book project, tentatively entitled *Interpretive Labor: Experimental Music at Work*.

PRESENTER BIOGRAPHIES

Andrew DOUB is Principal Tuba of the Louisville Orchestra and Professor of Low Brass at Campbellsville University. He has performed across the United States and Europe and has been heard on recordings and live radio broadcast around the world. Mr. Doub keeps an active private teaching studio, along with his studio at Campbellsville University. A Native of Hagerstown, MD, Mr. Doub studied at West Virginia University's College of

Creative Arts (primary teachers: Dave McCollum, WVU and John DiCesare, Seattle Symphony) and The Curtis Institute of Music (Craig Knox, Pittsburgh Symphony and Paul Krzywicki, Philadelphia Orchestra retired). Mr. Doub held previous positions in the Maryland Symphony and Symphony in C and has performed with the Pittsburgh, Annapolis, and Indianapolis Symphonies. In Mr. Doub's free time he enjoys gardening and spending time with his wife, Susan, their horses Cake, Feather and Chancey, and their bunny, Buck.

Max GREENWALD specialized in baroque and contemporary music performance during his time at ASU, followed by performing in Europe with the Arizona Contemporary Music Ensemble. After graduating he gained a certification in Music Therapy and worked at St. Luke's Behavioral Health hospital, focusing on patients recovering from substance abuse, psychotic disorders, and victims of sex trafficking. Max is currently a graduate teaching assistant at the University of Louisville, pursuing a master's degree in classical guitar performance under the instruction of Dr. Stephen Mattingly and Xavier Jara.

William JOINER was born in Seattle, Washington where his musical training started at 11 on the trumpet. After high school, William began his collegiate studies at the University of Louisiana at Monroe. While at ULM, William played in groups around the area such as the Louisiana British Brass Band and the Monroe Symphony Orchestra. After ULM, William enrolled at the University of Louisville where he currently is studying for his Master's in Trumpet Performance. Outside of school William teaches private students and works with schools in the Louisville area.

Soprano **Yoo-Jin JUNG** is currently pursuing the Master of Music degree in vocal performance at the University of Louisville as a student of Emily Albrink Katz. As an active performer in Opera Theater, she has been featured in various performances throughout campus, including Cardinal Stadium. This past fall, Yoo-Jin received first place at the Kentucky District NATS Competition, taking home the prestigious Gina Epifano Award for best overall performance. In February, she was invited to represent the voice area on the Student Gala. In addition, Yoo-Jin was honored to perform with the University Orchestra and Professor Kimcherie Lloyd as the privilege of winning the Dr. T Huang and Mary Huang Aria Competition. More recently, she performed Adina in *The Elixir of Love* with the University of Louisville Opera Theater.

PRESENTER BIOGRAPHIES

Professor **Kimcherie LLOYD** is Director of Orchestral Studies and Opera Theatre in the School of Music. She also serves as the Director of Undergraduate Studies. In addition to orchestra and opera theatre, Professor Lloyd teaches instrumental graduate conducting and advanced undergraduate conducting. Professor Lloyd holds a Bachelor and Master's degree in piano performance from Eastern Michigan University, a Master's degree in orchestral/opera conducting from Louisiana State University and was a member of the Apprentice Conducting Program in the School of Music at the University of Minnesota. In addition to her studies in the U.S., Professor Lloyd studied conducting with Julius Kalmar at the Conservatorium in Vienna, Austria. Professionally, Ms. Lloyd served as Director of Music with Kentucky Opera from 1999-2007, where she was the Music Director for the Rudd Young Artist Program and Assistant Conductor/Chorus master for the main stage productions.

The University of Louisville Symphony Orchestra, under Professor Lloyd, gave its Carnegie Hall debut in 2006, was a featured ensemble at the CODA National Conference in 2010 and a featured ensemble at the KMEA Conference in 2012. Professor Lloyd is a founding member of the College Orchestra Director's Association and a member of MENC/KMEA, ASTA, ASOL, Conductor's Guild and the College Music Society. As a clinician, Professor Lloyd is frequently engaged to give master classes in orchestral conducting, choral/orchestral conducting and opera. Professor Lloyd's former conducting students hold major positions in Ecuador, Brazil, Korea, Germany and the US.

Nan MOORE retired after serving as the Director of Bands at Louisville Male High School for 39 years. Under Ms. Moore's leadership, the Louisville Male Band established itself as one of the most respected programs in the country. Ensembles under her direction have performed at the Southern Division Music Educators National Conference; twelve Kentucky Music Educators Association (KMEA) Professional Development Conferences, the 2004 College Band Directors National Association (CBDNA)/(NBA) National Band Association Southern Division Conference; numerous national concert band festivals; the Music For All 2010 National Concert Band Festival; the 2001 Midwest International Band Clinic; the 2019 Midwest International Band Clinic; and as a guest ensemble with the Louisville Orchestra, the Purdue University Symphonic Band, and the University of Louisville Wind Ensemble.

Ms. Moore was awarded the 1995 Phi Beta Mu Band Fraternity Outstanding Bandmaster Award for Kentucky, and in 1993 she was named the KMEA Secondary Teacher of the year. In March 2013 she was inducted as a member of the prestigious American Bandmasters Association.

PRESENTER BIOGRAPHIES

Ms. Moore received a Bachelor of Arts degree in Music Education from Morehead State University (MSU), a Master of Arts degree in Education from Western Kentucky University (WKU), and a Specialist Degree in Administration from Spalding University. She has served as the State Band Chairperson for KMEA and as president of the Kentucky chapter of Phi Beta Mu. Currently, Ms. Moore is serving as the chair of the KMEA selective list committee. Ms. Moore maintains a busy schedule as an adjudicator, clinician, and guest conductor. In 2011 she founded the Louisville Winds and serves as Artistic Director and Principal Conductor. Louisville Winds is a widely acclaimed ensemble having performed three times in its' short history at the KMEA Professional Development Conference and performed at the 2019 Midwest International Band Clinic.

Guitarist **Joseph PIELLUCCI** has spent over a decade studying and performing on his instrument, and has traveled widely to further his musical education. At age 12, he started on the electric guitar and later pursued the classical style while studying at San Diego Mesa College. He received his Bachelor of Music degree at California State University, Northridge, where he was awarded numerous scholarships and was part of the Honor's Guitar Quartet, studying under John Dearman. He is currently a Graduate Teaching Assistant at the University of Louisville School of Music, where he is pursuing his Master of Music degree in Classical Guitar Performance with an Emphasis in String Pedagogy.

Tara SIMONCIC's multi-genre career spans from ballet to opera, classical to contemporary, and pops to educational, making her one of the most versatile conductors of her generation. Ms. Simoncic has a passion for the ballet which led her to conduct some of the world's most prestigious ballet companies such as the American Ballet Theatre, New York City Ballet, San Francisco Ballet, and Ballet West where she served as Music Director from 2015-2018. This season, she will make guest conducting appearances with American Ballet Theatre, New York City Ballet, Atlanta Ballet, Ballet Estable at Teatro Colón, and the Rochester Philharmonic with Rochester City Ballet. Most recently, Ms. Simoncic conducted the Portland Symphony Orchestra, Czech National Symphony Orchestra, Bridge Musik Chamber Orchestra, and Camerata Nova at the Manhattan School of Music. She has been a guest conductor with the Piccolo Opera Festival in Trieste, Italy and the Slovenian National Opera Ballet Theatre in Maribor where she conducted Pier Francesco Maestrini's renowned production of *The Barber of Seville*. In 2018, Ms. Simoncic joined the Louisville Ballet as Music Director and has been the conductor of the Flexible Orchestra, an ensemble dedicated to performing and commissioning new works since 2003. Her enthusiasm for music education led her to conduct the Greenwich Symphony's Young People's Concerts from 2010-2020 and the William Patterson University Orchestra in 2020. Ms. Simoncic holds a Bachelor of Music in trumpet performance from New England Conservatory, a Master of Music in orchestral conducting from Northwestern University, and a Professional Studies Certificate in conducting from Manhattan School of Music. She has had the honor of studying conducting with Victor Yampolsky, Iloh Yang, Zdenec Macal and George Hurst.

PRESENTER BIOGRAPHIES

Summer SNEED is a Graduate Teaching Assistant at the University of Louisville (UofL), pursuing a graduate degree in Wind Band Pedagogy, expected Spring 2022. She received a Bachelor of Music degree in Music Education with an emphasis in Instrumental Music in 2018, also from UofL. During her time here, she has worked with the Cardinal Marching Band, Cardinal Pep Band, UofL Wind Ensemble, Symphonic Band, Concert Band, and Community Bands, serving as both conductor and teaching assistant. Her other work consists of administrative duties for the bands, writing marching band drill for the Cardinal Marching Band performed at Cardinal Stadium, and assisting with the Invitational Honor Bands, All-State workshops, CMB Band Day, Wind Band Institute, the KMEA State Concert Band, Solo & Ensemble, and Marching Band Festivals. She has been a part of the National Band Association (NBA), Tau Beta Sigma - National Honorary Band Sorority, National Association for Music Education (NAfME), the International Trumpet Guild (ITG), and the Kentucky Orff Schulwerk chapter. Her time with the bands has refined her teaching and conducting style, trumpet playing and given her a desire to become a Band Director at the High School level, with a future goal of becoming a Collegiate Director and Conductor.

A native of Wichita, Kansas, violinist **Jennifer TERRELL** has enjoyed a diverse career as both a performer and educator. A second year master's student, Terrell is the recipient of the Graduate Service Award at the University of Louisville, under the tutelage of Brittany MacWilliams. Prior to her studies in Louisville, she attended the University of Oklahoma where she studied with nationally-acclaimed pedagogue, Hal Grossman. Having held principal positions in several orchestras and played chamber music across the United States, she has been an advocate for the performance of under-represented female composers. In her time away from the violin, she enjoys hiking, and spending time playing with her two cats, Pepper and Patches.

Louisa WIMMER is a first-year vocal performance graduate here at UofL. Her current academic projects not only include performing with UofL Opera Studio and Kentucky Opera, but extend into the theory and practice of gender in operatic literature. As a performer, Louisa continues to seek out non-performance opportunities in theater arts to become a well-rounded performer. A highlight of her off-stage work was co-leading the wardrobe team for the world premiere of *Fire Shut up in My Bones* (Opera Theater St. Louis). Most recent performances include Adina (*Elixir of Love*, UofL Opera Studio), and Amore (cover) (*Orfeo*, Kentucky Opera).

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University of Louisville
presents
Elise Piecuch

Senior Clarinet Recital
A Student of Dr. Matthew Nelson



Jessica Dorman, piano



Sunday, April 24, 2022
Comstock Concert Hall
8:30 p.m.

PROGRAM

Solo De Concours (1899)	André Messenger (1853-1929)
Duft (2012)	Kaija Saariaho (b. 1952)
I. Blütenstaub	
II. Blühend	
III. Flüchtling	
Concertino in B-flat (1822)	Gaetano Donizetti (1797-1848)
I. Andante sostenuto	
II. Allegretto	
Concert Fantasia on Themes from Verdi's Rigoletto (1865)	Luigi Bassi (1833-1871)
Concert Piece No. 1 in F Major, Op. 113	Felix Mendelssohn (1809-1847)
I. Allegro con fuoco	
II. Andante	
III. Presto	

PROGRAM

Solo De Concours (1899)

André Messager

André Messager was prolific French composer, well-known for his operetta writing. A composer, organist, pianist, and conductor, Messager had a wide range of talents. His *Solo de Concours* was composed in 1899 for the Paris Conservatory final exam, which later became a birthplace of other prolific French clarinet pieces like Debussy's *Premiere Rhapsodie* and Milhaud's *Duo Concertant*. Although Messager wrote no other pieces for solo clarinet, the *Solo de Concours* is one of the more prominent works in French clarinet literature.

This contest piece is a one movement work and has three distinct sections: *Allegro non troppo*, *Andante*, and *Allegro Vivo*. The first section is bright and energetic, characterized by sparkling triplets. Next is a passionate Andante section that is a slightly slower tempo. During this section, the clarinet has sextuplets that serve as accompaniment to the piano melody. After the *Andante* section, the listener will hear a long cadenza that displays the clarinet's virtuosity. The *Allegro non troppo* section repeats once more before arriving at the *Allegro Vivo*, a fast flashy ending to an impressive piece.

Duft (2012)

Kaija Saariaho

Finnish composer Kaija Saariaho is an acclaimed contemporary composer. Born in Helsinki, Finland, she studied composition at the Sibelius Academy, and then the Freiburg Conservatory of Music in Germany, finally at IRCAM, a prestigious institute in France for the research of music and acoustics. Saariaho was the winner of the 2003 Grawemeyer Award in composition for her opera *L'Amour de loin*, and therefore has a special connection with the University of Louisville.

Duft is a three-movement piece set for clarinet alone. The word "*Duft*" translates to "fragrance". The three movements, *Blütenstaub* (Pollen), *Blühend* (In Bloom), and *Flüchtig* (Fleetingly) each reference an essence of fragrance. The piece was written for the 2012 International Clarinet Association in Freiburg, Germany and has several extended clarinet techniques like flutter tongue, multiphonics, and pitch bends.

Concertino in B-flat (1822)

Gaetano Donizetti

Gaetano Donizetti was a prominent Italian composer known for his Italian and French operas. He studied at the Bologna Academy and eventually moved to Naples, Italy where he composed most of his operas. His works were in the bel canto style and influenced of other prominent composers of the time like Rossini and Bellini.

Donizetti's Concertino in B-flat is a two-movement work and is of the lesser-known works by Donizetti. The first movement, *Andante Sostenuto*, is a slower, dramatic movement that displays Donizetti's experience with opera through its dramatic dynamic and tempo changes. The second and final movement, *Allegretto*, has a lighter, more playful energy. The movement opens with a catchy repetitive theme, and includes a few short cadenzas. I have chosen to transcribe clarinetist Jozsef Balogh's cadenzas for this performance.

PROGRAM

Concert Fantasia on Themes from Verdi's Rigoletto (1865)

Luigi Bassi

A clarinetist himself, Luigi Bassi is a notable Italian opera fantasy composer. He studied at the Milan Conservatory and served as principal clarinetist at La Scala, replacing another Italian composer and clarinetist, Ernesto Cavallini. Known for his operas and clarinet pieces, Bassi wrote a total of 15 clarinet opera fantasies, of which Verdi's *Rigoletto* is most well-known.

The *Concert Fantasia on Themes from Verdi's Rigoletto* is comprised of melodies taken from Giuseppe Verdi's opera *Rigoletto*. Several of the themes and arias are interspersed with variations and cadenzas that are meant to show off the versatility of the clarinet. Similar to the *Messenger*, this piece also finishes with a fast and flashy section, something that is found in many Italian clarinet pieces of the time.

Concert Piece No. 1 in F Major, Op. 113

Felix Mendelssohn

Felix Mendelssohn was a German pianist, conductor, and, most notably, composer. Mendelssohn began his studies in music at the young age of six starting on piano. He would go on to study composition with Carl Friedrich Zelter and later became good friends with Heinrich Baermann, the clarinetist for whom this piece was composed. He wrote a variety of works including symphonies, concertos, chamber work, and concert pieces.

Mendelssohn's *Concert Piece* is the first in a set of two pieces, both originally written for clarinet and basset-horn. Today, the pieces are usually performed as either a clarinet and bassoon duet or a soprano clarinet duet. The piece is separated into three consecutive sections: *Allegro con fuoco*, *Andante*, and *Presto*, respectively. The first movement is fast-paced and includes several cadenzas in both parts, written by the previously mentioned Baermann. The second movement is slower, and has a sweet, dance-like melody. The final movement is fast, and has both clarinets playing arpeggios and scales, accelerating until the final chord.

PROGRAM

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PROGRAM

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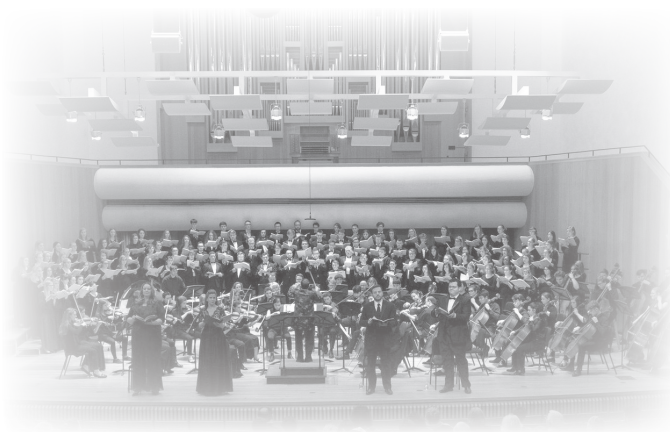
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PROGRAM

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University of Louisville
presents
Kelly Hayden

Senior Clarinet Recital
A Student of Dr. Matthew Nelson

=====
Kara Huber, piano



Sunday, April 24, 2022
Comstock Concert Hall
4:00 p.m.

PROGRAM

Clarinet Sonata, Op. 167

Camille Saint-Saëns
(1835-1921)

- I. Allegretto
- II. Allegro animato
- III. Lento
- IV. Molto allegro

Soliloquies (1976)

Leslie Bassett
(1923-2016)

- I. Fast, aggressive, driving, dramatic
- II. Flowing, singing
- III. Fast, abrasive, contentious
- IV. Slow, lyrical, expressive

Clarinet Sonata No. 2, Op. 120, No. 2

Johannes Brahms
(1833-1897)

- I. Allegro amabile
- II. Appassionato, ma non troppo Allegro
- III. Andante con moto
- IV. Allegro

PROGRAM

Clarinet Sonata, Op. 167

Camille Saint-Saëns

Camille Saint-Saëns wrote his clarinet sonata in E-flat major, Op. 167, in 1921, the same year that he died. This piece exhibits Saint-Saëns' later style that was beginning to be out of place in the beginning of the twenty-first century. As composers such as Stravinsky and Mahler were rising in fame with a more modern style, Saint-Saëns' style became lighter and more conservative, leading to him going out of fashion at the end of his life. The piece has four movements: *Allegretto*, *Allegro animato*, *Lento*, and *Molto allegro*, and is written for solo clarinet and piano. The movements contrast each other very well, with many different characters illustrated in the different movements. The listener hears robust, intense phrases juxtaposed with light, floating notes as well as serene beginnings that transition into driving, intense moods.

Soliloquies (1976)

Leslie Bassett

Soliloquies by Leslie Bassett is a piece for unaccompanied clarinet with four movements. The piece was commissioned by the clarinetist Reverend Robert Onofrey in 1976 in Michigan, Bassett's home state. Leslie Bassett himself was a very accomplished teacher and composer who taught at the University of Michigan from 1952-1991. He also won many composition awards, including the Pulitzer Prize and the *Prix de Rome*. The four movements of the piece alternate between fast and slow, and they exhibit the range and technical capabilities of the clarinet. The first movement has an explosive start and shows off the clarinet's range, as well as extended techniques such as resonance trills and multiphonics. The second and fourth movements pair together, they are both slow and flowing, but the second movement has more technical, fast passages while the fourth movement is simple and expressive. The third movement fits its name, *Fast, abrasive, contentious*. Full of fast, interjecting notes, this movement keeps the listener on their toes. To end the piece, the final movement is slow and contemplative, contrasting the explosive beginning.

Clarinet Sonata No. 2, Op. 120, No. 2

Johannes Brahms

Johannes Brahms' clarinet sonata in E-flat is one of a pair of clarinet sonatas that he wrote in his later life. They were written in 1894 and were dedicated to the clarinetist Richard Muhlfeld, who inspired Brahms to write for clarinet in the first place. The sonatas were the last chamber pieces Brahms wrote before his death, and are considered staples in the clarinet repertoire. The clarinet sonata, Op. 120 no 2, is written in four movements, with the last two joined together and played *attacca*. The piece itself illustrates the bittersweet, complex emotions that accompany the feeling of being in one's later stages of life. All of the movements are passionate, full of fulfillment, while also feeling a small sadness that comes with one's life coming to an end. The first movement is titled *Allegro amabile*, meaning "charming", or "gracious". This tempo marking had not been used much before the writing of this piece, but it has definitely made its way into modern usage. The second movement is very passionate, appropriate for the title *Appassionato, ma non troppo allegro*. The third and fourth movements transition seamlessly, with the final phrase feeling proud and triumphant, as one should feel when looking back on their accomplishments.

PROGRAM

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University of Louisville
presents
Stephanie Hile

Graduate Oboe Recital
A Student of Jennifer Potochnic



Jessica Dorman, piano



Sunday, April 24, 2022
Comstock Concert Hall
2:00 p.m.

PROGRAM

The Silken Ladder Overture

Gioachino Rossini
(1792-1868)
arr. by Zakopets and Povzun

Adagio and Allegro, Op. 70

Robert Schumann
(1810-1856)
trans. Humbert Lucarelli

Intermission

Trio for Oboe, Bassoon, Piano

- I. Presto
- II. Andante
- III. Rondo

Francis Poulenc
(1899-1963)

Zach Lynn, bassoon

PROGRAM

How to make a difference in a student's life

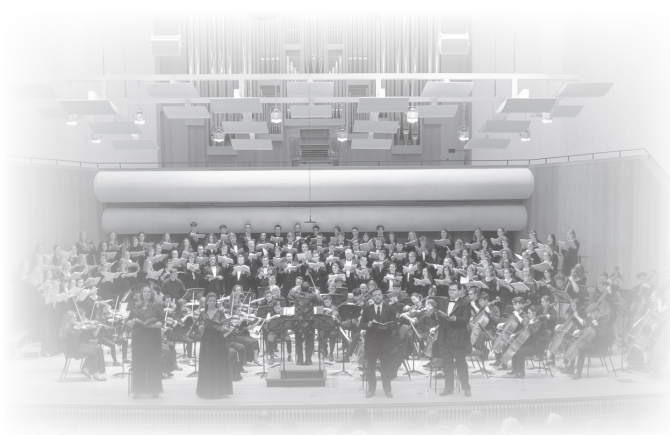
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PROGRAM

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University of Louisville
Graduate Recital
Yoo Jin Jung, Soprano

Student of Emily Albrink Katz



David George, Piano



Sunday, April 24, 2022
Comstock Concert Hall
7:00 p.m.

PROGRAM

Over the rim of the moon

Michael Head (1900 - 1976)

“The ships of Arcady”

“Beloved”

“A blackbird singing”

“Nocturne”

Brentano Lieder op.68

Richard Strauss (1864-1949)

“An die Nacht”

“Ich wollt ein Sträußlein binden”

“Als mir dein Lied erklang”

Romeo et Juliette

Charles-François Gounod (1818-1893)

“Je veux vivre”

Intermission

Schweigt stille, plaudert nicht (Coffee Cantata), BWV 211

Johann Sebastian Bach
(1685-1750)

“Ei! Wie schmeckt der Kaffee süße”

“Heute noch, lieber Vater”

Quatre chansons de jeunesse

Claude Debussy (1862-1918)

“Pantomime”

“Clair de lune”

“Pierrot”

“Apparition”

“New Arirang”

Dong-jin Kim (1913-2009)

PROGRAM NOTES

Over the rim of the moon

During his war service in the munitions factory in 1918, Michael Head, (1900-1976) counteracted the tedium of his labors by working on settings of four poems by the Irish poet Francis Ledwidge (1887-1917). The first, “The ships of Arcady”, was published in 1919, with the complete group following as a cycle the next year under the title, *Over the rim of the moon*, derived from the opening line of the last song. Dedicated to his teacher Jean Adair, it was first performed by Astra Desmond at the Royal Albert Hall in 1919.

These four poems are not a series of poems but are arranged by Head with a loose story in mind. Each poem deals with nature and the narrator begins hopeful and looking towards the future, falls in love, and by the last song, loses that love. The poems and music were written while the poet and composer each served in the British Army during World War I. Contrary to the harsh reality of the time, these are works that add a romantic and beautiful melody to poetry that looks at the idyllic simplicity of nature, an escape from the horrors of war. Unlike modern music at the time, these songs contain melodies that are accessible and easy to grasp.

“The Ships of Arcady”

This is Ledwidge’s wartime poem belonging to the chapter “*In Barracks*” of his second published work, *Song of peace* 1917. In this piece, the narrator sings of sorrow and longing for home. The song progresses from dark dawn to full sunrise, indicating that heading to Arcadia begins as a dim and difficult reality like a ray of light. However, the words “In the misty filigree”, not in the “dark”, show that it is not impossible or without hope. The piano sets the scene with a sequence of serene chords alluding to the gathering dusk and calm sea as the Arcadian ships glide out of the harbor to the voice’s wistful melody. It is a modified strophic form and has an A-B-A’-C-A” structure. The motive part A then continues to transform, reaching a climax (C) and returning to the transformed form A”.

“The Ships of Arcady”

Text by: Francis Ledwidge (1891-1917)

Thro’ the faintest filigree
Over the dim waters go
Little ships of Arcady
When the morning moon is low.

I can hear the sailors’ song
From the blue edge of the sea,
Passing like the lights along
Thro’ the dusky filigree.

Then where moon and waters meet
Sail by sail they pass away,
With little friendly winds replete
Blowing from the breaking day.

And when the little ships have flown,
Dreaming still of Arcady
I look across the waves, alone
In the misty filigree.

PROGRAM NOTES

“Beloved”

This text is taken from the chapter “In Hospital in EGYPT”, also from the larger work, *Song of peace* 1917. The original title was “Song”, but as Head added music to the poem, it was changed to “Beloved”. This is a love song with a passionate vocal line and ardent accompaniment. The narrator wakes up in the morning and waits for her lover to wake up, sing of the beauty of the man she loves. It is a short song in a two-part format with an A-B structure. Overall, the melody, pitch leap, and rhythm are similar, giving a sense of unity. The song flows towards the word “Beloved”, inserting this word at the very apex.

“Beloved”

Text by: Francis Ledwidge (1891-1917)

Nothing but sweet music wakes
My Beloved, My Beloved
Sleeping by the blue lakes
My own Beloved!

Song of lark and song of thrush
My Beloved! My Beloved!
Sing in morning's rosy blush
My own Beloved!

When your eyes dawn blue and clear
My Beloved! My Beloved!
You will find me waiting here
My own Beloved!

“A blackbird singing”

This poem is also taken from “In Hospital in EGYPT” from *Song of peace* 1917 and appears right after “Beloved”. The poem was written to mourn the death of Ledwidge's first love, Ellie Voghey, and the blackbird in the poem also symbolizes Ireland and peace. He finds comfort in the sound of the blackbird. The original title of the poem was “To one dead,” but as Head added music, the title was changed to “A blackbird singing,” which is also the first verse of the poem. This song is set to a rhythm of rocking regret and a melody tinged with sorrow in the face of loss. The score is marked with the tempo of *Allegretto*, but it has a completely different feel from the previous song, *Beloved*, and is a modified strophic form composed of A-A'-Coda.

“A Blackbird Singing”

Text by: Francis Ledwidge (1891-1917)

A blackbird singing
On a moss upholstered stone,
Bluebells swinging,
Shadows wildly blown,
A song in the wood,
A ship on the sea.
The song was for you
And the ship was for me.

A blackbird singing
I hear in my troubled mind,
Bluebells swinging
I see in a distant wind.
But sorrow and silence
Are the wood's threnody,
The silence for you
And the sorrow for me.

“Nocturne”

This poem belongs to the chapter “In Serbia” from *Song of peace 1917*. Like the previous song “A Blackbird Singing (To one dead)”, it is a mourning for the death of the poet’s beloved, Ellie Voghey. While the preceding poem uses metaphorical expressions to indirectly express sadness, “Nocturne” is straightforward and the music captures a true sense of unbearable grief. In Ledwidge’s poetry, opposing emotions are expressed through the contrast of darkness and light, darkness as death and sorrow, and light as hope and love. In his lamentations, he talks about landscapes, but there is always darkness and night in the background. In this poem, too, as the night deepens, emotions become intense. He recalls the pleasant past with his lover, but now laments that he is left alone. The “Grey days come soon” and “And the gray days fall” indicate a desperation. Ledwidge uses Gaelic a few times in the piece, harkening back to home and his native language. “A roon” and “A store” meaning “My sweetheart” and “My loved one”, respectively. The form of this piece is through-composed with a recitativo-A-B-C structure and no substantial repetition. Head’s musical characteristics, the chromatic technique and the use of impressionistic elements, stand out, and the use of these modern techniques directly depicts the narrator’s confusion and pain.

“Nocturne”

The rim of the moon
Is over the corn.
The beetle’s drone
Is above the thorn.
Grey days come soon
And I am alone;
Can you hear my moan
Where you rest, Aroon?

When the wild tree bore
The deep blue cherry,
In night’s deep pall
Our love kissed merry.
But you come no more
Where its woodlands call,
And the grey days fall
On my grief, Astore!

Text by: Francis Ledwidge (1891-1917)

Brentano Lieder op.68

Opus 68 was composed in 1918 using texts by the poet Clemens Brentano (1778-1842), who, with Ludwig Achim von Arnim, compiled and wrote the collection of folk poetry, *Des Knaben Wunderhorn*, the source so valuable to Mahler’s vocal work. Brentano’s texts are careful in their use of pastoral imagery and balanced structure, perhaps as an extension of his experience with an interest in folk poetry. In these poems, straightforward imagery is used to illuminate rather ambiguous subjects.

PROGRAM NOTES

Perhaps the most important musical characteristic of these songs is their relentless forward motion and organic extension of the melodic lines. Strauss uses modern techniques, reflects symphonic poetry and operatic elements in his compositions, and uses rich piano accompaniment reminiscent of the sound of an orchestra. In addition, he maximizes his poetic and musical imagination by repeating the rhythm, melody, and structure of the 'thematic motif' to describe the content of the poem as if it were a story in music.

"An die Nacht

(To the Night)" is the first song in the cycle. This poem is about the mysterious power of the night. This is a song from Brentano's historical and mythological play *Die Gründung Prags* (1815) in which a group of girls sings this to the moonlit night. The keyword, "Heilige Nacht (Holy Night)", expresses holiness in a festive and quiet meaning, describing the mystical energy before the birth of a nation. Strauss sets the three stanza poem in strophic form "with variations. The setting is mainly syllabic, but there's a melismatic region that exemplifies a very colorful vocal line from the rest of the Opus 68 songs. With the dramatic outlines supported by complex harmonic structures, this approach can be seen as a carryover from opera's virtuosic vocal music.

"An die Nacht (To the Night)"

Text by: Clemens Brentano (1778-1842)

Translation by: Richard Stokes

Heilige Nacht, heilige Nacht!
Sternengeschloss'ner Himmelsfriede!
Alles, was das Licht geschieden,
Ist verbunden,
Alle Wunden
Bluten süß im Abendrot!

Bjelbog's Spear, Bjelbog's Spear
Sinkt in's Herz der trunknen Erde,
Die mit seliger Geberde
Eine Rose
In dem Schoße
Dunkler Lüste niedertaucht!

Heilige Nacht! züchtige Braut, züchtige
Braut!
Deine süße Schmach verhülle,
Wenn des Hochzeitbechers Fülle
Sich ergießet.
Also fließet
In die brünstige Nacht der Tag!

Holy night, holy night!
Heavenly peace, encircled in stars!
All things divided by light,
Are united,
All our wounds
Bleed sweetly in the sunset!

Bielbog's spear, Bielog's spear
Plunges into the heart of the drunken
earth,
Which with a gesture of bliss
Immerses a rose
In the womb
Of darkened desire!

Holy night! chaste bride, chaste bride!
Veil your sweet shame,
When the wedding-cup
Overflows.
Thus does day
Stream into fervent night!

PROGRAM NOTES

“Ich wollt ein Sträußlein binden”

Is the second song in the cycle. This song draws text from Brentano's 5-act comedy Ponce de Leon, which seems to feature Brentano himself as the main character. It is composed of seven stanzas of four short lines each. Although it talks of the pain of a woman's broken heart, the fact that it does not express a seriously hopeless broken heart makes it possible to guess that it was a light and imaginary love. This light love is expressed in the text, “Sträußlein (Small Bouquet)”. The narrator is suffering from a broken heart and tries to make a bouquet for her love but cannot. Supporting the idea of a playful and light love affair, the vocal melody does not have much movement and has a simple dynamic composed of mostly p and pp, keeping the emotion stable throughout. Although the chromatic scale is frequently used, it is used less compared to other songs, and the vocal melody progresses sequentially rather than leaping forward. The piano supports the voice and reiterates the song's basic melodic. Instead of Strauss's characteristic operatic and splendid music, it is a music with a small scale and simple feel.

“Ich wollt’ ein Sträußlein binden (I meant to make you a posy)”

Text by: Clemens Brentano (1778-1842)

Translation by: Richard Stokes

Ich wollt ein Sträußlein binden,
Da kam die dunkle Nacht,
Kein Blümlein war zu finden,
Sonst hätt’ ich dir’s gebracht.

Da flossen von den Wangen
Mir Tränen in den Klee,
Ein Blümlein aufgegangen
Ich nun im Garten seh.

Das wollte ich dir brechen
Wohl in dem dunklen Klee,
Da fing es an zu sprechen:
“Ach, tue mir nicht weh!

“Sei freundlich im Herzen,
Betracht dein eigen Leid,
Und lasse mich in Schmerzen
Nicht sterben vor der Zeit!”

Und hätt’s nicht so gesprochen,
Im Garten ganz allein,
So hätt’ ich dir’s gebrochen,
Nun aber darf’s nicht sein.

Mein Schatz ist ausgeblieben,
Ich bin so ganz allein.
Im Lieben wohnt Betrüben,
Und kann nicht anders sein.

I meant to make you a posy,
But dark night then came,
There were no flowers to be found,
Or I’d have brought you some.

Tears then flowed down my cheeks
Into the clover,
And now I saw a flower
That had sprung up in the garden.

I meant to pick it for you
There in the dark clover,
When it started to speak:
‘Ah, do no hurt me!

Be kind in your heart,
Consider you own suffering,
And do not make me die
In torment before my time!”

And had it not spoken these words,
All alone in the garden,
I’d have picked it for you,
But now that cannot be.

My sweetheart stayed away,
I am utterly alone.
Sadness dwells in loving,
And cannot be otherwise.

PROGRAM NOTES

Als mir dein Lied erklang

“Als mir dein Lied erklang” is the fourth song in the cycle and the text comes from Brentano’s tragedy Aloys und Imelde (1912). The song is set in two stanzas, with a shorter second stanza ending on the title line. Through nature, it expresses the love and longing for someone who is far away. The piano part shows the magnificence of an orchestra, and in the vocal melodies, a wide range and expressions of forte are often found. The beginning of each stanza is indicated by the text “Dein Lied erklang” and the theme melody, and it is repeated at the end of each stanza. Overall, it is made of complex harmony and frequent modulation, but when the main word, “Dein Lied erklang”, appears, the same melody and rhythm as the clear harmony are used to emphasize the theme. Each time the theme melody is repeated, the range increases, which has the effect of heightening the mood of the music.

“Als mir dein Lied erklang (When your song rang out for me)”

Text by: Clemens Brentano (1778-1842)

Translation by: David Paley

*Dein Lied erklang, ich habe es gehört,
Wie durch die Rosen es zum Monde zog;
Den Schmetterling, der bunt im Frühling flog,
Hast du zur frommen Biene dir bekehret,
Zur Rose ist mein Drang,
Seit mir dein Lied erklang!*

Your song resounded. I heard it
Drawn to the moon through roses:
The butterfly that flew so bright in spring
Have you converted to the pious bee.
To the rose is my compulsion
Since to me your song resounded!

*Dein Lied erklang, die Nacht hat's hingetragen,
Ach, meiner Ruhe süßes Schwanenlied!
Dem Mond, der lauschend von dem Himmel sieht,
Den Sternen und den Rosen muß ich's klagen,
Wohin sie sich nun schwang,
Der dieses Lied erklang!*

Your song resounded, through the night has
carried.
Oh! Bid farewell to peace with song!
To the listening moon that peers from heaven,
To the stars and the roses must I cry it,
To where it now has swept
To whom this song resounded!

*Dein Lied erklang, es war kein Ton vergebens,
Der ganze Frühling, der von Liebe haucht,
Hat, als du sangest, nieder sich getaucht
Im sehnsuchtsvollen Strome meines Lebens,
Im Sonnenuntergang,
Als mir dein Lied erklang!*

Your song resounded, it did not sound in vain;
The whole of spring was breathing love,
Descending as you sang,
In the stream of life so full of yearning,
At sunset
When, to me, your song resounded!

PROGRAM NOTES

Romeo et Juliette

French composer, Charles Gounod, is most well-known for his twelve operas, the most famous of which are Faust and Romeo et Juliette. Based on William Shakespeare's famous play, The Tragedy of Romeo and Juliet, the five-act opera premiered at the Châtelle Lyric Theater in Paris on April 27th, 1867. "Je Veux Vivre (I want to live)" falls within the first act of the play. Juliette has just met and danced with Count Pâris, and her maid, Gertrude, is encouraging her to marry him. Juliette responds with this aria, telling Gertrude that she wishes to stay in this intoxicating dream of youth instead of getting married. A lively tempo and wide range set against a waltz bring Juliette to life. Gounod expresses Juliette's dislike of Gertrude's marriage proposal, through the first phrase of the aria: a melismatic passage that quickly jumps into an accented B-flat and moves down one octave chromatically. Gounod uses graceful notes and trills, an active melismatic vocal line, and a fast tempo to create a joyful atmosphere in his work. A slow legato B-section interrupts the frantic tone as Juliette refers to her future wedding as "the bleak winter." This section is cut short with chromatic melismas to bring the piece back to the lively A section. Shortly after this aria, Juliette meets Romeo and quickly changes her mind about marriage.

"Je veux vivre (I want to live)"

Juliette's Waltz from the opera Romeo et Juliette (soprano)

Text by: Jules Barbier (1825-1901) and Michel Carré (1821-1872)

Set by: Charles-François Gounod (1818-1893)

Translation by: Robert Glaubitz

*Je veux vivre
Dans le rêve qui m'enivre
Ce jour encor!
Douce flamme,
Je te garde dans mon âme
Comme un trésor!*

*Cette ivresse de jeunesse
Ne dure hélas! qu'un jour,
Puis vient l'heure
Où l'on pleure,
Le cœur cède à l'amour,
Et le bonheur fuit sans retour!*

*Loin de l'hiver morose,
Laisse moi sommeiller,
Et respirer la rose,
Avant de l'effeuiller.*

In the dream that exhilarates me
This day again!
Sweet flame,
I guard you in my soul
Like a treasure!

This rapture of youthfulness
Doesn't last, alas! but a day,
Then comes the hour
At which one cries,
The heart surrenders to love
And the happiness flies without returning

Far from a morose winter,
Let me slumber
And breath in the rose
Before it dies.

PROGRAM NOTES

Schweigt stille, plaudert nicht (Coffee Cantata), BWV 211

“*Schweigt stille, plaudert nicht*” (Be still, stop chattering), BWV 211, also known as The Coffee Cantata, is a secular cantata by Johann Sebastian Bach. The Coffee Cantata was created around 1734 for a concert at Café Zimmermann. Although classified as a cantata, it is essentially a miniature comic opera with a satirical commentary on the story of coffee addiction. Bach regularly conducted a musical ensemble based in Zimmermann’s coffee house called Collegium Musicum, founded by Georg Philipp Telemann in 1702. The libretto suggests that some people in 18th century Germany considered drinking coffee a bad habit. It is the story of an argument between a father, Schlendrian, who is dissatisfied with his daughter’s bad habit of drinking too much coffee, and his daughter, Lieschen, who is addicted to caffeine. The cantata consists mostly of dialogue between these two characters. Perplexed by Lieschen’s devotion to the drink, Schlendrian tries to bribe his daughter to quit caffeine in order to settle down with her husband, but Lieschen evades his commandments with clever maneuvers and outright disobedience. The work satirizes both the frenzied popularity of coffee in Leipzig in the 18th century and the somewhat sacred belief that drinking coffee in Leipzig society at the time was a bad habit to be broken. The libretto was written by Bach’s longtime collaborator Christian Friedrich Henrici (better known as Picander) and consists of 10 movements, composed for three soloists in the roles of Lieschen (*soprano*), the narrator (*tenor*), and Schlendrian (*bass*).

In the 4th movement aria “*Ei! Wie schmeckt der Kaffee süße*”, Lieschen sings a love song to her coffee. The more her father tells her not to drink coffee, the stronger the daughter’s desire for the delicious beverage. As the word “*coffee*” is repeated frequently, her desire for coffee is expressed.

In the 8th movement aria “*Heute noch, lieber Vater*”, Lieschen swears to her father that if he finds her a husband, she will quit coffee in return.

“*Ei! Wie schmeckt der Kaffee süße* (Ah! How sweet coffee tastes)”

Text by: Christian Friedrich Henrici (1700 –1764)

Translation by: Pamela Dellal

Ei! wie schmeckt der Coffee süße,
Lieblicher als tausend Küsse,
Milder als Muskatwein.

Coffee, Coffee muss ich haben,
Und wenn jemand mich will laben,
Ach, so schenkt mir Coffee ein!

Ah! How sweet coffee tastes,
more delicious than a thousand kisses,
milder than muscatel wine.

Coffee, I have to have coffee,
and, if someone wants to pamper me,
ah, then fill up my coffee again!

PROGRAM

“Heute noch, lieber Vater” (Even today, dear father)”

Text by: Christian Friedrich Henrici (1700 –1764)

Translation by: Pamela Dellal

Heute noch,
Lieber Vater, tut es doch!
Ach, ein Mann!
Wahrlich, dieser steht mir an!

Even today,
dear father, make it happen!
Ah, a husband!
Indeed, this will suit me well!

Wenn es sich doch balde fügte,
Dass ich endlich vor Coffee,
Eh ich noch zu Bette geh,
Einen wackern Liebsten kriegte!

If it would only happen soon,
that at last, instead of coffee,
before I even go to bed,
I might gain a sturdy lover!

Quatre chansons de jeunesse

Debussy's early works were composed with text by symbolist poets, Paul Verlaine (1844-1896), Théodore de Banville (1823-1891), and Stéphane Mallarmé (1842-1898). Each song expresses the inner image of human beings. Claude Debussy wrote *Quatre chansons de jeunesse* between 1881 and 1882 at the age of 20, for a young soprano he loved, Madame Blanche Vasnier. Debussy was very inspired by her advanced technical skills which is reflected in the style of each song of the cycle. The melody line explores the soprano's high tessitura and virtuosic coloratura phrases that make this set perfect for singers with the ability to move their voice. The song is quirky, acrobatic, and romantic, mimicking the humor of the *Commedia dell'Arte* characters, the magic of the full moon, and the agony of waking up from a perfect dream.

There are two songs in this cycle that refer to characters from *commedia dell'arte*: “Pantomime” and “Pierrot”. The other two songs, “Clair de Lune” and “Apparition”, do not have these characters, but pertain to the overall themes of love and dreams. “Clair de Lune” is a song attached to “Pierrot” and contains a melody derived from the folk song “Au clair de lune”. “Apparition” contains a description of the dream of the first kiss. Debussy tries a new concept of music through impressionistic melodies and rhythms, rather than formal concepts of rhythm, melody, and harmony.

“Pantomime” is derived from “panto (everything)” and “mimos (one who imitates)”, and refers to any theatrical form or performer that expresses thoughts or feelings only through body language without lines. The piece was composed in 1882 based on a poem by Paul Verlaine. It features an unknown narrator observing the pantomime behavior of four different *commedia dell'arte* characters: Pierrot, Cassandre, Arlequin, and Colombine. Debussy provides a prelude with long trills and clumsy, staggering elegant notes. The first character, Pierrot, has been drinking. Repeated sixteenth notes alternating with increased intervals, we switch to the second character, Cassandre, lamenting his recently disinherited nephew. A descending chromatic scale represents Cassandre's tears. Nearby, Arlequin plans to kidnap his bride, Colombine, and pirouettes alone in the delight of his plan. Debussy sets up a new section in the piano with one repeating syncopated B-Natural, which turns into an extensive arpeggio, as the narrator observes Colombine dreaming. When the phrase “Et d'entendre en son cœur des voix” is repeated, the melody changes more sweetly and chromatically, reflecting the dreamy and ambiguous nature of Colombine's thoughts. Following the narrator's investigation of the four characters, Debussy instructs the singer to *ritenuto* and then abruptly jumps back to *Tempo I*, the vocal line depicting, once again, unique music for each of the four characters.

PROGRAM NOTES

“Pantomime”

Text by: Paul Verlaine (1844- 1896)

Translation by: Richard Stokes

Pierrot, qui n'a rien d'un Clitandre,
Vide un flacon sans plus attendre,
Et, pratique, entame un pâté.

Pierrot, who is no Clitandre,
Gulps down a bottle without delay
And, being practical, starts on a pie.

Cassandre, au fond de l'avenue,
Verse une larme méconnue
Sur son neveu déshérité.

Cassandre, at the end of the avenue,
Sheds an unnoticed tear
For his disinherited nephew.

Ce faquin d'Arlequin combine
L'enlèvement de Colombine
Et pirouette quatre fois.

That rogue of a Harlequin schemes
How to abduct Colombine
And pirouettes four times.

Colombine rêve, surprise
De sentir un coeur dans la brise
Et d'entendre en son coeur des voix.

Colombine dreams, amazed
To sense a heart in the breeze
And hear voices in her heart.

“**Claire de Lune**”, written in 1882, also has text by Paul Verlaine. As a symbolist poet, Verlaine transforms the smallest sounds of nature into an astonishing musical poetic language with immense joy. Debussy illuminates Verlaine's ideas of the sad and cold moonlight with chromatic and modal writing. Hints of a minuet rhythm suggest that the lovers are dancing. Debussy keeps the setting simple, emphasizing the poetry's emotions and lover's doubts about their happiness. Even on this day of celebration, the lovers look sad, and their song blends in the moonlight. Debussy uses full tones and the pentatonic scale to portray the character's anxious feelings and to capture the illusive quality of moonlight. It is clear that Debussy composed this song for his first patron and lover, with soaring, melodic lines and floating tonality. The intro is followed by a cascading G-sharp minor chord and a diminished chord, a figure that repeats throughout the melody and represents the moonlight falling on the earthly scene below. Masquerade and players in disguise enjoy singing and dancing under the moon. The meter is 3/8 and encapsulates a dance-like quality. Before the final lines begin, Debussy provides a brief interlude, in which the narrator recalls the prelude, observing the earthly scene and gazing upon the moon itself.

PROGRAM NOTES

“Clair de lune (“Moonlight)”

Text by: Paul Verlaine (1844- 1896)

Translation by: Richard Stokes

Votre âme est un paysage choisi
Que vont charmant masques et berga-
masques
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.

Tout en chantant sur le mode mineur
L'amour vainqueur et la vie opportune,
Ils n'ont pas l'air de croire à leur bonheur
Et leur chanson se mêle au clair de lune,

Au calme clair de lune triste et beau,
Qui fait rêver les oiseaux dans les arbres
Et sangloter d'extase les jets d'eau,
Les grands jets d'eau sveltes parmi les
marbres.

Your soul is a chosen landscape
bewitched by masquers and bergamaskers,
playing the lute and dancing and almost
sad beneath their fanciful disguises.

Singing as they go in a minor key
of conquering love and life's favours,
they do not seem to believe in their fortune
and their song mingles with the light of the
moon,

The calm light of the moon, sad and fair,
that sets the birds dreaming in the trees
and the fountains sobbing in their rapture,
tall and svelte amid marble statues.

Debussy's “**Pierrot**” uses text by Théodore de Banville and was composed in 1881, but remained unpublished until the composer's death. Debussy's music is humorous, with particularly taunting melodies appearing in the first few measures of the song. This motif becomes the main element of the accompaniment and appears as a kind of counterpoint to a vocal line or as an addition to the end of its phrases. The character Pierrot, abbreviated as Pierre (Peter), began in the 17th century as one of the primary characters of *Commedia dell'Arte*. He was originally described as a buffoon, and Pierrot's trademark is his naivety. In many representations, he is shown longing for the love of Columbine, usually unsuccessful, as she typically breaks his heart by leaving him for Harlequin. In the first half of the 1800s, Pierrot's character was forever entrenched by the famous pantomime Jean-Gaspard Debureau, whose performances served as the archetype for all future reincarnations of the character. Debussy abbreviates the song, setting it to a tempo that is much faster than that of a traditional lullaby popular in French culture. Also, he ends the piece similar to “Pantomime” with the vocal line nearly 4.5 octaves above the final accompaniment resolution.

“Pierrot”

Text by: Théodore de Banville (1823- 1891) Translation by: Richard Stokes

Le bon Pierrot, que la foule contemple,
Ayant fini les noces d'Arlequin,
Suit en songeant le boulevard du Temple.
Une fillette au souple casaquin
En vain l'agace de son œil coquin;
Et cependant mystérieuse et lisse
Faisant de lui sa plus chère délice,
La blanche lune aux cornes de taureau
Jette un regard de son œil en coulisse
À son ami Jean Gaspard Debureau.

Good old Pierrot, watched by the crowd,
Having done with Harlequin's wedding,
Drifts dreamily along the boulevard of the
Temple.
A girl in a flowing blouse
Vainly leads him on with her teasing eyes;
And meanwhile, mysterious and sleek,
Cherishing him above all else,
The white moon with horns like a bull
Ogles her friend
Jean Gaspard Debureau.

PROGRAM NOTES

Stéphane Mallarmé's poem "Apparition" was the basis for Claude Debussy's 1884 setting. However, Debussy's music was not published until 1926. Debussy starts in E major with gorgeous figurations in the piano's treble, effectively capturing the subtle setting of Mallarmé's text. The narrator describes a mysterious dream that reminds them of the day and place of their first kiss. The air is sad and intoxicating and the narrator leaves when the person he loves appears so subtly that they are thought to be a return of his childhood fantasy. Throughout the song, listeners follow the narrator's passion with great consciousness, recalling the "sacred day" of their first kiss and the appearance of his love on a cobblestone street. Debussy uses abrupt texture changes in the accompaniment to inform important poetic imagery and to navigate the changing landscapes of dreams. The piano accompaniment is lively, creating a complex picture with the tones of the Mallarmé scene. At the end of the beginning E major section, a new section, juxtaposing compound and duple rhythms, appears in G flat major. Despite this initial complexity, the music in this section begins to slow down as it approaches what might be called the central episode. Moving on to C major, the voice adopts a much more lyrical line and the piano provides a steady, quiet accompaniment of repeated chords. A repetition of the G-flat major section ends the song with soft chords spanning an open fifth that resonates up to the piano's treble.

"Apparition"

Text by: Stéphane Mallarmé (1842- 1898)

Translation by: Richard Stokes

La lune s'attristait. Des séraphins en pleurs
Rêvant, l'archet aux doigts, dans le calme
des fleurs

Vaporeuses, tiraient de mourantes violettes
De blancs sanglots glissant sur l'azur des
corolles.

—C'était le jour béni de ton premier baiser.
Ma songerie aimant à me martyriser
S'enivrait savamment du parfum de tristesse

Que même sans regret et sans déboire
laisse

La cueillaison d'un Rêve au cœur qui l'a
cueilli.

J'errais donc, l'œil rivé sur le pavé vieilli,
Quand avec du soleil aux cheveux, dans la
rue

Et dans le soir, tu m'es en riant apparue
Et j'ai cru voir la fée au chapeau de clarté
Qui jadis sur mes beaux sommeils d'enfant
gâté

Passait, laissant toujours de ses mains mal
fermées

Neiger de blancs bouquets d'étoiles par-
fumées.

The moon grew sad. Weeping seraphim,
dreaming, bows in hand, in the calm of
hazy flowers, drew from dying violets
white sobs that glided over the corollas'
blue.

—It was the blessed day of your first kiss.
My dreaming, glad to torment me,
grew skilfully drunk on the perfumed
sadness

that—without regret or bitter after-taste—
the harvest of a Dream leaves in the reap-
er's heart.

And so I wandered, my eyes fixed on the
old paving stones,
when with sun-flecked hair, in the street
and in the evening, you appeared laughing
before me

and I thought I glimpsed the fairy with her
cap of light

who long ago crossed my lovely spoilt
child's slumbers,
always allowing from her half-closed hands
white bouquets of scented flowers to snow.

PROGRAM

“New Arirang” - Dong-jin Kim (1913-2009)

Text by: Myeong-moon Yang (1913-1985)

“Arirang” is a representative folk song of the Korean people. Wherever the Korean people live, you can hear “Arirang” played. This folk song was created by the ancestors of the Korean people and is enjoyed by their descendants. Almost every town on the Korean Peninsula has a unique melodic Arirang that has been refined over time. “Arirang” as a term has no direct modern meaning, but some linguistic research has hypothesized that “Ari” meant “beautiful” or “extremely missing”, and “rang” referred to “a darling” or “beloved one”. The human emotions of love, longing, joy, sadness, leaving, reunion, welcome, hatred, and *han*, (feelings from a deep sorrow, lamentation, resentment, and hope for happiness and peace) are deeply embedded in “Arirang”. Many variants of “Arirang” have been created, and “Shin Arirang (New Arirang)” is a variant of Arirang with new melodies and lyrics from the existing “Arirang”.

PROGRAM

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We hope you enjoy the concert this evening.

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Sarah Moser

Senior Voice Recital

David George, pianist



Monday, April 25, 2022
Comstock Concert Hall
6:30 p.m.

PROGRAM

Joy	<i>Genius Child</i>	Ricky Ian Gordon (b. 1956)
Maria Dolce Ave Maria	<i>Il primo libro delle musiche</i> Cameron Bilek, <i>flute</i>	Francesca Caccini (1587-c.1645) Giulio Caccini (1551-1618)
Già la notte s'avvicina* An den Abendstern* Nuit d'étoiles* Die Mainacht*		Isabella Colbran Rossini (1785-1845) Corona Elisabeth Wilhelmine Schröter (1751-1802) Claude Debussy (1862-1918) Johannes Brahms (1833-1897)

INTERMISSION

L'été Im Herbst Chanson pour les enfants de l'hiver Frühling		Cécile Chaminade (1857-1944) Felix Mendelssohn-Bartholdy (1809-1847) Joseph Kosma (1905-1969) Fanny Mendelssohn Hensel (1805-1847)
Deux escargots The Green Dog		Joseph Kosma (1905-1969) Herbert Kingsley (1882-1961)
An die Musik I Shall Not Live in Vain	<i>Faces of Love</i>	Franz Schubert (1797-1828) Jake Heggie (b. 1961)

PROGRAM NOTES

Foreword

When I was deciding on how to frame my recital, I decided I wanted it to be personal. Ultimately, I chose the theme “Life’s Simple Joys.” A virtue that I live by is appreciating the small aspects of life in order to better appreciate the larger joys. Ergo, the subject matter of this concert consists of what some may consider to be simple, mundane, and, at times, even insignificant – a childhood love of animals carried into adulthood, the changes in the seasons, the solace and comfort of the nighttime, and the religion at the center of my being. While the first half of the concert ends somberly with a sad longing for the unattainable, it is still only the halfway point – a reminder that the good and bad in life follow each other and that there is a strange sense of joy in knowing that experiencing the worse parts of life will inevitably lead to something better following them. The penultimate song unifies the sets with music itself as the stabilizing factor, since to experience music is a gift and a privilege. I chose to bookend the concert with the songs “Joy” and “I Shall Not Live in Vain,” since joy is the focal point of the subjects of my concert and the message of Emily Dickinson’s poetry in the final work is the desire that I strive for in my life and seek to instill in others. My hope is that this concert will inspire others to slow down in life and appreciate the small joys in their own life, for they are often the most memorable.

Joy

Ricky Ian Gordon

Ricky Ian Gordon’s song cycle *Genius Child* is the purest expression of Gordon’s love of Langston Hughes’ poetry. Gordon describes himself as “obsessed,” latching onto whatever interests him. As a child, he would visit the Lincoln Center Library and check out recordings of every 20th-century opera on record, and he is known to memorize entire poems before he sets them to music. Gordon has been particularly attracted to Hughes’ poetry because of its inherent musicality – Hughes having been a music lover himself – as well as its honesty and lived-in philosophy.

“Joy” is the last in a series of ten songs present in this cycle. In this grand finale, Gordon musically personifies the abstract emotion of unadulterated joy and euphoria. Gordon has stated that he values expression over sophisticated compositional techniques, and this piece perfectly illustrates his philosophy. Gordon’s style in this piece is one of unrestricted spontaneity. Nowhere is this more present than in his constantly-changing rhythmic meter. The unified syncopation of the accompaniment and the vocalist as well as the rhythmic augmentation culminates at the end of the last section in a full-bodied cry at the top of the vocal register. It is this song that illustrates the distinction between joy and happiness and how the former can be found in the simplest and most unassuming of places.

Joy

*I went to look for Joy,
Slim, dancing Joy
Gay, laughing Joy
Bright-eyed Joy –*

(con.)

*And I found her
Driving the butcher’s cart
In the arms of the butcher boy!
Such company that keeps this young nymph Joy!*

Maria Dolce

Francesca Caccini

Although Francesca Caccini took after her father Giulio and became a well-paid court musician and the first woman to compose an opera, few of her compositions have survived. Other than her opera, her collection of 32 songs and four duets, *Il primo libro delle musiche*, is her only surviving work. Caccini composed many early-Baroque spiritual madrigals, with the primary focus being on the Virgin Mary. The melodic line is the focus of this song, with many long, melismatic runs and dotted eighth or dotted sixteenth figures, as well as many trills and sequential melodic figures. The focus is on the religious prayer and the best ways to make it as consonant and devotionally sincere as possible.

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Maria Dolce

*Maria, dolce Maria, come soave tanto,
Ch'è pronunciar t'in paradisi core,
Nome sacro e Santo,
Ch'el cor m'infiarmi di celeste amore.
Maria mai sempr'io canto,
Ne può la lingua mia più felice parola,
Trarmi dal sen già mai che dir,
Che dir Maria,
Nome ch'ogni dolor tempr'a e consola,
Voce tranquilla ch'ogni affanno acqueta,
Ch'ogni cor fa sereno, ogn'alma lieta.*

Sweet Maria

*Maria, sweet Maria, whose name is so lovely,
That to utter it takes your heart to Paradise.
Sacred and holy name,
You inflame my heart with heavenly love.
'Mary,' I ever sing,
Neither can my tongue deliver from my breast
Draw from me any happier word
Than when I say, 'Mary.'
Name which tempers and consoles every sorrow,
Calm voice which assuages every disquiet,
Which composes every heart, which gladdens every soul.*

Translation made with help from cpdl.org

Ave Maria

Giulio Caccini/Vladimir Vavilov

Although this “Ave Maria” is attributed to early-Baroque composer Caccini, there is much speculation as to whether or not it belongs to Russian composer Vladimir Vavilov, who allegedly published the work anonymously in 1970. While it may never be known for sure who verifiably composed this piece, it cannot be argued that its meditative rhythmic pulses and soaring flute and vocal lines provide the perfect prayerful environment. “Ave Maria” is a beautiful, lyrical setting of the revered prayer featuring surprising leaps in the vocal line and unexpected harmonic resolutions. If this piece was not composed in the Baroque era, it contains elements that are reminiscent of it, such as long, lyrical, melismatic settings of single words that are similar to passages in works of Antonio Vivaldi. The descending sequential figures in the flute and the recognizable ternary form echo Baroque tendencies of introducing codas that return the piece to the beginning of the work and end the piece after the repeat of the first section. The relatively simple and repetitive piano accompaniment complete with eighth, quarter, and half notes provides a gentle foundation for the vocal line and the flute part to soar. The interplay of the flute and the vocal part is one of the most interesting parts of this piece. The flute and voice play off each other and fill the silence left during breaks in the other part, giving each part its own time to individually develop. The piece exudes reverence, holiness, and praise at its core and an almost desperate clinging to the lifeline and intercession that the Virgin Mother provides given some of the harmonies that occur.

Ave Maria

*Ave Maria
Amen.*

Hail Mary

*Hail Mary
Amen.*

Già la notte s'avvicina

Isabella Colbran

Prima donna of the early 19th century, muse of Rossini and many other composers, and inspiration for the development of Italian melodrama, Isabella Colbran was a prolific composer as well as a diva of the stage. It was her theatrical experience that informed much of her composition, giving nuance and underlying depth to her musical characterization. Her conservative text setting, homophonic accompaniment, common practice-type harmonies and cadential resolutions, and straightforward use of classical largescale forms distinguish her as a late-classical composer, yet her atmospheric setting of a night on the beach sets her apart from other composers of her time. The accompaniment and vocal line take up equal responsibility in this piece – the accompaniment provides the smooth, continuous rising triplet figures that create imagery of the ocean waves and even echoes and doubles the vocal part at the end of the first large section of the piece. The vocal line contains similar rising and falling

PROGRAM NOTES

figures, including many uses of non-chord tones such as passing tones, suspensions, retardations, and appoggiaturas. Though a simple largescale form and an easygoing melody, Colbran's use of common practice compositional techniques amplifies the calming, gentle imagery of the text and illustrates the relaxing and gratifying experience of a night on the beach after a victory or a job well-done.

Già la notte s'avvicina

*Già la notte s'avvicina
Vieni, o Nice, amato bene,
Della placida marina
Le fresch'aure a respirar,*

*Non sa dir che sia diletto
Chi non posa in queste arene;
Or ch'un lento zeffiretto
Dolcemente increspa il mar.*

Already The Night Is Approaching

*Already the night is approaching
Come, oh Nice,* my beloved
Into the calm shores
To breath the fresh air.*

*No one knows what delight is
Who does not rest in these sands;
Now a slow little breeze
Gently ripples the sea.*

**Nice: Greek goddess of victory
(Note from IPA Source)*

An den Abenstern

Corona Elisabeth Wilhelmine Schröter

Corona Schröter was primarily known for her work as a singer and actress throughout her life in Weimar-period Germany, but her close work with Johann Wolfgang von Goethe on his six plays for the Weimar court informed much of Weimar's cultural life, and she was a composer in her own right. Though the disappearance of her autobiography and most of her letters limits what information is available about her, her surviving compositions are able to speak to part of her musical abilities. The accompaniment is notable for its multifunctionality between sections of the strophic form. Schröter's frequent use of oblique and similar motion between lines of the treble hand, pervasive and sometimes sequential eighth note figures, and clashing dissonant intervallic relationships ground the harmonic centers in the piece while eliciting the imagery of the twinkling stars in the night sky. By keeping the accompaniment busy in the treble hand while leaving the bass line as simplistic as possible, Schröter illustrates the distance and altitude where the stars lie in relation to the narrator. The fermatas she employs in the penultimate lines of each stanza provide a brief pause of ecstasy and longing. The postlude of undulating, chromatic sixteenth-note figures in the treble hand and thicker texture in the bass hand serve as a last elaborate impression of the starry night sky through the admiring narrator's eyes.

An den Abendstern

*Wie ruhig blinkt, aus wolkenloser Ferne,
Dein schönes Licht, du freundlichster der Sterne!
Wie ruhig wallt im See dein zitternd Bild.
Wie oft hast du, wenn ich vom West umfächelt
Im Grunen sass, mir Seelenruh gelächelt,
Wie oft mir hoher Ahndung mich erfüll.*

*Ist's Mitleid was dein sanftes Auge trübte?
Von allen fern die meine Seele liebte
Wall'ich des Lebens dunkle Bahn hinab!
Wann wird der Schwermuth trübe Dämrunge tagen?
Ach, wann verhallt die letzte meiner Klagen?
Wann blickst du auf mein unbethrantes Grab?*

On The Evening Stars

*How calmly flashes from the cloudless distance
Your beautiful light, you friendliest of stars!
How calmly your trembling image wells in the sea
How often have you laughed at me from the west
While I sat covered in the greenery.
How often you have teased me so highly.*

*Is it pity that clouds your gentle eyes?
Far away from all who loved my soul
I wander down life's dark path.
When will the murky, melancholy heaviness dull?
Ah, when will the last of my complaints die away?
When will you look at my unmarked grave?*

PROGRAM NOTES

Nuit d'étoiles

Claude Debussy

Debussy's "Nuit d'étoiles" is a somber yet ethereal depiction of a night of remembrance of things long gone. Debussy composes the scenery in this song in many different ways, making each repetition of the chorus bring out a unique aspect or characterization of the night sky – rolled chords of dotted quarter notes in the first chorus, sequences of rising sixteenth notes paired with eighth notes in the right hand of the accompaniment in the second chorus, and sequences of falling eighth notes in the right hand in the third chorus. Each chorus culminates in a slow build of dynamics that leads into a sudden change in texture, marking the chorus's emotional climax and the audience reveal of the reason behind the narrator's reminiscing. Debussy also brings forth experimental, late-19th century surprise tonal color and late-Romantic dynamic extremes to make this first published composition of his as breathtaking as possible.

Nuit d'étoiles

*Nuit d'étoiles, sous tes voiles,
Sous ta brise et tes parfums,
Triste lyre qui soupire,
Je rêve aux amours défunts.*

*La sereine mélancolie vient éclore
Au fond de mon cœur,
Et j'entends l'âme de ma mie
Tressaillir dans le bois rêveur.*

*Je revois à notre fontaine
Tes regards bleus comme les cieux;
Cette rose, c'est ton haleine,
Et ces étoiles sont tes yeux.*

Night Of Stars

*Night of stars, beneath your veils,
Amid your breeze and your fragrances,
Sad lyre who is sighing,
I dream of my late loves.*

*The serene melancholy has just blossomed
At the bottom of my heart,
And I hear the soul of my beloved
Trembling in the dreaming woods.*

*I see again in our fountain
Your gazes, blue like the skies.
This rose, it is your breath,
And these stars are your eyes.*

Die Mainacht

Johannes Brahms

An eccentric, isolated man who enjoyed walking among nature in his trench coat, Johannes Brahms captured in his music what he could never achieve in real life. Brahms had numerous close relationships with women with whom he could never bring himself to officiate a relationship, namely Clara Schumann and Agatha von Siebold. The tragedy of his personal inability to remain close enough to marry someone is perfectly encapsulated in his "Die Mainacht," which laments the inability of the singer to find the partner they are meant to be with. The basic ABA' form is still distinguishable, yet it features many smaller sections within these larger sections that grant emotional complexity and individuality to the form and piece. In this way, the song can cycle through all of the conflicting emotions in the text – despair, hope, longing, loneliness – in a continuous, lyrical flow.

Die Mainacht

*Wann der silberne Mond durch die Gesträuche blinkt
Und sein schlummerndes Licht über den Rasen streut,
Und die Nachtigall flötet,
Wandl' ich traurig von Busch zu Busch.*

*Überhüllet vom Laub, girret ein Taubenpaar
sein Entzücken mir vor; aber ich wende mich,
Suche dinklere Schatten,
Und die einsame Träne rinnt,*

The May Night

*When the silvery moon flashes through the bushes,
And its untapped light scatters over the grass,
And the nightingale whistles,
I wander sadly from bush to bush.*

*In the overcrowded foliage, a pair of turtledoves coos
Their delight before me; but I turn myself away,
Searching for dark shadows.
And the lonely tear trickles down.*

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(con.)

Wann, o lächelndes Bild, welches wie Morgenrot
Durch die Seele mir strahlt, find'ich auf Erden dich?
Und die einsame Träne
Bebt mir heisser die Wang herab.

(con.)

When, oh smiling image, which like morning red
Radiates through my soul, will I find you on Earth?
And the lonely tear
Trembles hotter down down my cheek

L'été

Cécile Chaminade

Never appreciated for her compositional prowess during her life, and most of her work condescendingly labelled as “salon music,” Cécile Chaminade’s artistic focus with the voice was always with smaller-scale artistic works, and this song is perhaps her most ambitious vocal showcase. Though a simple homophonic and strophic song in format, Chaminade’s song about the joys of summer, love, and nature features a waltz-like compound meter and long, fast sixteenth-note runs in the vocal line. Requiring strong breath control and vocal stamina, the melodic line is supported by a steady pulse of eighth notes in the accompaniment and various long sixteenth-note runs in the treble hand. Dramatic, gradual building of dynamics, vocal tremolos, frequent stepwise chromaticism, and large leaps in the vocal line play off the continuous, driving force of the busy accompaniment part to personify the bustling, energetic excitement of the summer season.

L'été

Ah! chantez, chantez,
Folle fauvette,
Gaie alouette,
Joyeux pinson, chantez, aimez!

Parfum des roses
Fraîches écloses,
Rendez nos bois plus embaumés!
Ah! chantez, aimez!

Soleil qui dore,
Les sycamores
Remplis d'essains tout bruisants,
Verse la joie,
Que tout se noie
Dans tes rayons resplendissants.

Ah! chantez, aimez, ...
Souffle, qui passes
Dans les espaces
Semant l'espoir d'un jour d'été.

Que ton haleine
Donna la pleine
Plus d'éclat et plus de beauté.
Ah! chantez, chantez!

Dans la prairie
Calme et fleurie,
Entendez-vous ces mots si doux.
L'âme charmée,
L'épouse aimée
Bénit le ciel près de l'époux!
Ah! chantez, aimez, ...

Summer

Ah! sing, sing,
Wild warbler,
Cheerful lark,
Joyful finch, sing, love!

Fragrance of roses,
Freshly hatched,
Make our woods more sweet-scented!
Ah, sing, love!

Sun who sheds gold on
The sycamores,
Full of swarms all buzzing
Pour the joy
So that everything drowns
In your resplendent rays.

Ah! sing, love, ...
Breeze which passes
Through the gaps
Sowing hope for a summer day,

Let your breath
Realize its full
Increasing sparkle and beauty
Ah! sing, sing!

In the prairie,
Calm and flowery,
Hear those words so sweet.
The charmed soul,
The beloved wife,
Blesses the sky near the bridegroom!
Ah! sing, sing, ...

PROGRAM NOTES

Im Herbst

Felix Mendelssohn-Bartholdy

Though his art song contributions are not as highly-regarded as his instrumental music, Felix Mendelssohn's vastly diverse settings of various moods and emotions have led to a resurgence in interest in his vocal works over the years. His work "Im Herbst" is an example of his propensity for restrained, lyrical works with heavy emphasis on melodic development. Through his repetitive and occasionally stagnant settings of the text, Mendelssohn captures the uncertainty and the desperate attempts to cling to the familiar in the midst of change. The final iterations of "Ach! wie schnell" stand out amongst the antithetical, monotonous strophic setting of the two stanzas, and the final repetition of "wie schnell sie fliehen" evokes a resignation to the inevitable changes brought by the winds of fate. The simplistic setting of the text mirrors a refusal to accept the change that autumn represents that only ends with the break from the strophic approach at the end of the song – a truly devastating conclusion.

Im Herbst

*Ach wie schnell die Tage fliehen
Wo die Sehnsucht neu erwacht,
Wo die Blüten wieder blühen,
Und der Frühling wieder lacht.
Alle Wonne soll erstehen,
In Erfüllung Alles gehen.*

*Seht die Tage gehn und kommen,
Zieh'n vorüber blüthenschwer,
Sommerlust ist bald verglommen,
Und der Herbstwind rauscht daher.
Ach das rechte Blühn und Grünen,
Es ist wieder nicht erschienen?*

In The Autumn

*Ah how fast the days fly,
Where the longing newly awakens,
Where the flowers again bloom,
And the spring laughs once again.
All delights should emerge,
In satisfaction all go.*

*See the days go and come,
Drag over heavy flowers,
Summer joy soon expired,
And the autumn wind rushes from it
Ah, the true flowers and countryside,
Has it not yet appeared?*

Chanson pour les enfants de l'hiver – Joseph Kosma

This short, repetitive Kosma piece tells the story of a snowman who visits a village and sits down on a stove in order to warm himself up, turning himself into a puddle in the process. The song, true to Kosma's compositional aesthetic, is upbeat, rhythmic, and highly repetitive. Through this verse-chorus format, Kosma employs a primarily eighth-note-based accompaniment, both hands playing off each other. To keep intrigue, Kosma adapts the first line in each stanza with a variation on the conventional melody and accompaniment, usually a change in texture and/or a ritardando to a V7 chord, as well as brief instances of ascending chromaticism in the accompaniment underneath the typical melodic line. Kosma characterizes the piece as a children's storytelling song through its texture, repetitive melody, and rhythm, yet it possesses the compositional maturity to appeal to all ages. Though the text contains a silly yet sad ending, the song itself radiates the joyful, childlike aspects of winter only seen through a child's eyes.

Chanson pour les enfants de l'hiver

*Dans la nuit de l'hiver
Galope un grand homme blanc.
C'est un bon homme de neige
Avec une pipe en bois,
Un grand, bonhomme de neige
Poursuivi par le froid.*

Song For The Children Of Winter

*In the winter night
A big, white man gallops.
He is a great snowman
With a wooden pipe.
A great, big snowman,
Pursued by the cold.*

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(con.)

*Il arrive au village.
Voyant de la lumière
Le voilà rassuré.*

*Dans une petite maison
Il entre sans frappe ;
Et pour se réchauffer,
S'assoit sur le poêle rouge,
Et d'un coup disparaît.*

*Ne laissant que sa pipe
Au milieu d'une flaque d'eau,
Ne laissant que sa pipe,
Et puis son vieux chapeau.*

(con.)

*He arrives at the village.
Seeing the veil of light,
He is thus reassured.*

*In a small house
He enters without knocking
And in order to warm up,
He sits on the red stove
And disappears in an instant.*

*Leaving only his pipe
In the middle of a pool of water,
Leaving only his pipe
And then his old hat.*

Frühling

Fanny Mendelssohn Hensel

Known primarily for her piano compositions, many of the works of Fanny Mendelssohn were not discovered until years after her death. She gives a musical voice to the season of renewal with many fluttering, perpetual sixteenth-note patterns and sextuplet figures in the accompaniment part, including many neighbor tones and appoggiaturas. It is one of the most defining aspects of this piece – the interplay between the sixteenth-note figurations and compound rhythmic features in the accompaniment with the simple meter heard in the vocal line simultaneously provides musical imagery of the birds, rushing winds, and blooming flowers. Her speech-like word stress in her rhythmic setting of the text and omnipresent chromaticism throughout the piece aid in pushing the piece forward and building it to its climactic conclusion on the vocal postlude written for the repetition of the last stanza. It features a drastic, sudden change in dynamics and a leap to the top of the vocal register and takes its time sliding down the scale before landing on the cadence point. This short piece perfectly sums up the season of fresh starts and the awakening of the beauty of nature.

Frühling

*Über'n Garten durch die Lüfte
Hör ich Wandervogel ziehn,
Das bedeutet Frühlingsdüfte
Alles fängt schon an zu blühen.*

*Jauchzen möchte ich, möchte weinen.
Lenz und Liebe muss das sein!
Alle Wunder wieder scheinen
Mit dem Mondenglanz herein.*

*Und der Mond, die Sterne sagen
Und in Träumen rauscht der Hain,
Und die Nachtigallen schlagen,
Sie ist dein, ja sie ist dein!*

Spring

*Over the garden, through the winds,
I hear birds of passage draw near.
That means that spring fragrance
Is already beginning to bloom.*

*I would like to sing for joy, I would like to cry out,
It must be spring and love,
All wonder shines again
In the moon's glory.*

*And the moon, the stars say,
And the grove roars in dreams,
And the nightingales sing,
"She is yours, yes, she is yours!"*

PROGRAM NOTES

Deux escargots

Joseph Kosma

Known not only for his “Autumn Leaves” but also for his cinematic scoring for the films of Jean Renoir, Hungarian-French composer Joseph Kosma composed twenty-one songs setting poetry by Jacques Prévert, who introduced him to Renoir, after moving with his wife to Paris in 1933 due to the rise of Nazism in Germany. Among these is the adorable and silly “Deux escargots,” a song about a pair of snails encouraged by the sun to work around their slow speed and navigate through the seasonal changes. Kosma’s masterful ability to characterize and personify situations and non-human beings through music creates the musical equivalent of a children’s storybook. The juxtaposition of the unrealistic advice of the sun to the snails with the simple, dancelike setting of the vocal line adds to the childlike personification that serves as the comedy of the piece. This is especially true in the characterization of the sun, which is given a very brisque tempo at its introduction before slowing down on a *ritardando* as it starts to speak – the sun knows it is important, and it relishes in it. This change of the tempo also serves as a means of illustrating the environment, particularly at the end as the harmonic rhythm slows down as the moon watches over the snails on their way home.

Deux escargots

*À l'enterrement d'une feuille morte,
Deux escargots s'en vont;
Ils ont la coquille noire,
Du crêpe autour des cornes,*

*Ils s'en vont dans le soir,
Un très beau soir d'automne,
Hélas quand ils arrivent,
C'est déjà le printemps,
Les feuilles qui étaient mortes
Sont toutes ressuscitées ;
Et les deux escargots
Sont très désappointés.*

*Mais voilà le soleil,
Le soleil qui leur dit :
Prenez la peine de vous asseoir,
Prenez un verre de bière
Si le cœur vous en dit ;
Prenez si ça vous plaît
L'autocar pour Paris.
Il partira ce soir,
Vous verrez du pays,
Mais ne prenez pas le deuil,
C'est moi qui vous le dis,
Ça noircit le blanc de l'œil,
Et puis ça enlaidit.
Les histoires de cerceuls
C'est triste et pas joli.
Reprenez vos couleurs,
Le couleurs de la vie!*

Two Snails

*At the burial of a dead leaf,
Two snails are leaving;
They have black shells
And veils around their horns.*

*They go out into the night,
A very beautiful autumn night,
But alas, when they arrive,
It is already spring!
The leaves that were dead
Are now revived;
And the two snails
Are very disappointed*

*But there is the sun
Who tells them:
Take the trouble to sit down,
Have a glass of beer
If your heart tells you to;
If you so wish,
Take the bus to Paris.
It will leave this evening.
You will see the country,
But don't grieve,
It is I who tells you,
It blackens the white of the eye,
And then turns it ugly.
The stories of the dead
Are sad and not pretty.
Take back your colors,
The colors of life!*

PROGRAM NOTES

(con.)

*Alors toutes les bêtes les arbres et les plantes
Se mettent à chanter
À chanter à tue-tête
La vraie chanson vivante,
La chanson de l'été,
Et tout le monde de boire,
Tout le monde de liquer
C'est un très joli soir,
Un joli soir d'été.*

*Et les deux escargots
S'en retournent chez eux,
Ils s'en vont très émus,
Ils s'en vont très heureux;*

*Comme ils ont beaucoup bu,
Ils titubent un petit peu,
Mais là-haut dans le ciel,
La lune veille sureux.*

(con.)

*Then all the beasts, the trees, and the plants
Began to sing
At the top of their lungs
The true song of the living,
The song of summer,
And all the world drinking,
All the world toasting.
It is a very lovely night,
A lovely summer night.*

*And the two snails
Returned to their home.
They left very touched,
They left very happy;*

*As they have drunk a lot,
They stagger a little bit,
But way up in the sky,
The elder moon watches over them.*

*Translation made with aid from
Dr. Katherine Donner*

The Green Dog

Herbert Kingsley

Hardly anything is known about the man behind the song, but Herbert Kingsley's "The Green Dog" exudes the pure childlike innocence of a child imagining the impossible. One of the few things known about Kingsley is that he was credited with singing blues repertoire, and elements of this background is seen in his harmonies, which employ many jazz chords and blue notes. There are instances of these blue notes and other chromaticism in the vocal line, as well. Most of the short song consists of an upbeat tempo and syncopated right-hand accompaniment, with the left hand providing a single-note foundation underneath on the downbeats. Kingsley's most prominent tool in this work is his ability to convey exaggeration or childish melodrama in certain parts of the text. His frequent rhythmically, harmonically, and intervallically contrasting setting of the voice is matched with moments of stillness in the accompaniment. The unpredictable, childlike sporadicism is further pushed with stacked jazz chords, melismatic vocal runs, rolled chords, and scalewise progressions that he uses to overexaggerate key words in the text. The many instances of slowed tempo paired with these parts further adds to the melodramatic setting of this childlike text, right up to the final line at the end of the poetry, which leads into a last rhythmic hurrah by the accompaniment before ending in an unresolved and anticlimactic fashion.

The Green Dog

*If my dog were green
I never would be seen
without a sea-green bonnet
with an enormous feather upon it.*

*Shoes of leaf-green,
Hose of tea-green,
Coat of apple-green,
Gloves of bottle-green,
In fact, I never would be seen
except in green
If my dog were green.*

(con.)

*But, alas! no matter what you've heard,
The facts are consistently absurd,
For my dog isn't green,
And, what sets the matter even more agog –
I haven't any dog!*

PROGRAM NOTES

An die Musik

Franz Schubert

The influence of Franz Schubert in the development of modern music as we know it cannot be understated. It is thanks to Schubert that the accompaniment and the vocalist are of equal importance in art song as a whole. One of the most well-known works of the father of modern art song, Schubert's "An Die Musik" is an ode to music in the purest sense. While a simple strophic piece in form, Schubert introduces rare moments of chromaticism and tonal color to create unique tonal centers that characterize the immense passion and emotional vulnerability of describing the worldly worries music allows the performer to escape from. The pulse in the accompaniment acts as the heartbeat of the piece and the work's narrator, propelled forward by not only the music of this particular song, but music itself as described in the text. The piano acts as a unifying factor between the vocalist and the separate stanzas of poetry. Though simple on the surface, this song carries an emotional weight that Schubert sets in its rawest form.

An die Musik

*Du holde Kunst, in wieviel grauen Stunden,
Wo mich des Lebens wilder Kreis umstrickt,
Hast du mein Herz zu warmer Lieb' entzunden,
Hast mich in eine bessere Welt entrückt.*

*Oft hat ein Seufzer, deiner Harf' entflossen,
Ein süßer heiliger Akkord von dir,
Den Himmel besserer Zeiten mir erschlossen,
Du holde Kunst, ich danke dir dafür!*

On Music

*You fair art, in how many grey hours,
Where life's wilder circle ensnares me,
Have you enflamed my heart to a warmer life,
Enraptured me in a better world?*

*Your harp has often issued a sigh,
A sweeter, holier chord from you
Has opened up for me better times from Heaven.
You fair art, I thank you for this.*

I Shall Not Live in Vain

Jake Heggie

The emotionally powerful poetry of the reclusive Emily Dickinson is enough to strike one to the very core. Jake Heggie's setting of her poem, posthumously titled "I Shall Not Live in Vain," embodies the power, conviction, and desire for a meaningful life that so many people constantly seek out. The gentle short-long pulse in the beginning accompaniment sets the mood for the first half of the piece, and the non-chord tones in the accompaniment create a feeling of mystery that is characteristic of Dickinson and her work. Heggie's framing of the text is paramount. The vocal line is adapted to a higher range of melody, and words such as "one" in "one Life" or "live" in "I shall not live" are given greater emphasis. The ending is one of the most emotionally impactful parts of the piece, as the accompaniment echoes the motive assigned to the last line of text in the first stanza in several different tonal centers before slowing during the final ascension by the vocal line and highlighting its quiet, ethereal high G# that gradually fades into nothingness. Dynamics are crucial in this performance for exactly this reason. The song ends with a tone cluster that leaves the audience in suspense as the last note disperses and disappears among the audience.

I Shall Not Live In Vain

*If I can stop one heart from breaking,
I shall not live in vain;
If I can ease one life the aching,
Or cool one pain,
Or help one fainting robin
Unto his nest again,
I shall not live in vain.*

University of Louisville String Chamber Ensemble



Monday, April 25, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

String Quartet No. 3 in G minor, Op. 74

Franz Joseph Haydn

I. Menuetto: Allegretto

(1732-1809)

II. Finale: Allegro con Brio

Bria Quinn and Dayana Cedeno Iglesias, *violins*

Andrew Baldeon, *viola*

Eleanore Ragan, *cello*

Quartet No. 6 in F Major, Op. 96 ("American")

Antonín Dvořák

I. Allegro ma non troppo

(1841-1904)

Kerwin Gonzalez and Mia-Rose Lozado, *violins*

Eli Reed, *viola*

Owen Talley, *cello*

String Quartet No. 1 in E minor, JB 1:105

Bedřich Smetana

I. Allegro vivo appassionato

(1824-1884)

Aimee Quinn and Samantha Lamkin, *violins*

Sheronda Shorter, *viola*

Ainsley Moore, *cello*

Quartet No. 4 in C Major, K. 157

Wolfgang Amadeus Mozart

I. Andante

(1756-1791)

Anna Laverty and Reagan Ballard, *violins*

Asha Peoples, *viola*

Timothy Sutton, *cello*

Duo in B-Flat Major, Op. 25, No. 1

J.B. Breval

I. Allegro

(1753-1823)

Brendan Stock and Benjamin Meitzen, *cellos*

Quartet No. 1 in E-Flat Major, Op. 12

Felix Mendelssohn

I. Adagio non troppo- Allegro non tardante

(1809-1847)

Kie Uabamrungjit and Taylor Wallace, *violins*

Elizabeth Knutowski, *viola*

Timothy Sutton, *cello*

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University of Louisville

Proudly Presents the Season Finale

Music eX

Guest Artist, Jinjoo Cho, Violin

with

Geoffrey Herd, *violin*

Brittany MacWilliams, *viola*

Paul York, *cello*

Anna Petrova, *piano*



Sunday, May 1, 2022
Comstock Concert Hall
3:00 p.m.

PROGRAM

Suite For Two Violins and Piano, Op. 71

Moritz Moszkowski
(1854-1925)

- I. Allegro energico*
- II. Allegro moderato*
- III. Lento assai*
- IV. Molto vivace*

Suite Italienne (from Pulcinella) for violin and piano

Igor Stravinsky
(1882 – 1971)

- I. Introduzione*
- II. Serenata*
- III. Tarantella*
- IV. Gavotta con due variazioni*
- V. Scherzino*
- VI. Minuetto - Finale*

Intermission

Piano Quintet No. 2 in A major , Op. 81

Antonin Dvořák
(1841 – 1904)

- I. Allegro ma non tanto*
- II. Dumka. Andante con moto*
- III. Scherzo (Furiant). Molto vivace - Poco tranquillo*
- IV. Finale. Allegro*

ARTIST BIOGRAPHIES

Jinjoo Cho, violin

Violinist Jinjoo Cho is redefining what it means to be a classical artist in the 21st Century as a charismatic soloist, dynamic and engaging chamber musician, dedicated teacher, innovative artistic director, and published writer.

Jinjoo's technical and artistic skills have been tested and proven as 1st Prize Winner of the world's most prestigious competitions such as the International Violin Competition of Indianapolis and Concours musical international de Montréal in addition to the Buenos Aires, Schoenfeld, and Stulberg Competitions. She performs regularly in renowned international venues and festivals such as the Carnegie Hall, Aspen Music Festival, La Jolla Music Society, Herkulessaal in Munich, Schwetzingen SWR Festspiele, Seoul Arts Center and Teatro Colón in Buenos Aires. Jinjoo appears as a soloist with distinguished orchestras around the world such as The Cleveland Orchestra, Orchestre symphonique de Montréal, Deutsche Radio Philharmonic, Seoul Philharmonic, Orquesta Clásica Santa Cecilia de Madrid, and Phoenix Symphony, collaborating with conductors James Gaffigan, Michael Stern, Kent Nagano, Jaime Laredo, and Mathieu Herzog.

Passionate about pedagogy, Jinjoo has taught at some of the most reputable conservatories in the United States such as the Cleveland Institute of Music and Oberlin College and Conservatory. Since 2018, Jinjoo has held the position of Assistant Professor of Violin at the Schulich School of Music at McGill University in Montreal and serves as the Founding Artistic Director of the ENCORE Chamber Music Institute, a summer festival that offers young musicians an experience of true immersion as chamber musicians. Jinjoo's dedication to nurturing the next generation of young musicians stems directly from the influence of her mentors Paul Kantor and Jaime Laredo.

Jinjoo is a consummate recording artist and writer. Her previous recordings including *La Capricieuse* (SONY Classical), *The Indianapolis Commissions* (Azica Label) and *Jinjoo Cho* (Analekta Label) garnered critical acclaim worldwide and commercial success in her home country of Korea. In 2021, a new *Saint-Saëns* album was released by *Naïve Classical* with *Ensemble Appassionato*, conducted by her dear friend Mathieu Herzog. Jinjoo published her first book, *Would I Shine Someday* in 2021, and continues to write editorials for various magazines, newspapers, and web-zines in Korea.

In the 21-22 Season, Jinjoo's scheduled performances includes a subscription concert with the Charlotte Symphony, a solo debut in Paris at *La Seine Musicale*, and a recital as a featured artist at *The Gilmore Festival*.
www.jinjoocho.com

ARTIST BIOGRAPHIES

Geoffrey Herd, violin

Violinist Geoffrey Herd leads a varied and impactful career as a soloist and chamber musician, artistic director, and pedagogue. He has performed throughout the United States, Latin America, and Asia at venues including the Isabel Stewart Gardner Museum of Art in Boston and Carnegie Hall's Weill Recital Hall, as well as at universities and conservatories globally. An avid chamber musician, Dr. Herd has collaborated with prominent musicians including Ettore Causa, Jinjoo Cho, James Dunham, Clive Greensmith, Ani Kavafian, and Laurie Smukler. Dr. Herd has performed concertos with numerous orchestras including the Rochester Philharmonic, the Thailand Philharmonic, the Cayuga Chamber Orchestra, the Ithaca College Symphony, the Amherst Symphony, the Finger Lakes Symphony, the University of Tennessee Symphony Orchestra, and the Longmont Symphony.

Dr. Herd is the founder and director of the Geneva Music Festival, currently celebrating its 12th annual season. Each summer, the festival gathers many of the nation's finest performers within the realms of classical music and jazz for a month-long series of concerts. The festival is recognized as a leader in innovative programming and promotion of diversity and inclusivity in the arts. By celebrating and highlighting the contributions of African-Americans, Women, and Latinx artists to the field of music, the festival has given recognition to composers and musicians who have often been neglected on the concert stage. The festival is regularly supported by the National Endowment for the Arts and other competitive granting agencies.

As a pedagogue, Mr. Herd is on faculty at the University of Louisville School of Music where he has built a thriving studio, attracting students from around the globe. His students frequently participate in prestigious festivals including the Aspen, Brevard, Killington, Sarasota, and Wintergreen festivals, have gone on to graduate school at the Yale School of Music and the Cincinnati Conservatory and are frequent competition winners throughout the country. Mr. Herd has also been on faculty at the Killington and Sewanee Music Festivals, and a guest artist at Encore Chamber Music, Kneisel Hall Chamber Music Festival, and the Thailand International Composition Festival. He is co-director of the Knoxville Suzuki Academy and President of the Tennessee Chapter of the American String Teacher Association. Mr. Herd studied at the Shepherd School of Music at Rice University, the Yale School of Music and the Cleveland Institute of Music with Ani Kavafian, Paul Kantor, William Preucil and David Updegraff. He plays on the "Berkic-Pennington" Carlo Bergonzi made in Cremona in 1737.

ARTIST BIOGRAPHIES

Brittany MacWilliams, viola

Brittany MacWilliams has an active and unique career both as performer and educator. She has performed extensively as soloist and concertmaster in such diverse locales as Istanbul, Beijing, Salzburg, Munich, Lisbon, and New York. She has had solo engagements with such orchestras as the Cincinnati Symphony Orchestra, Louisville Orchestra, Munich Hochschule Orchestra, Kentucky Symphony, and Aspen Chamber Symphony, and she can be heard as soloist on two critically acclaimed compact discs of Giornovich Violin Concerti for the Arte Nova Classics/BMG label.

As a frequent recitalist and avid chamber musician, Ms. MacWilliams regularly performs in duos, piano trios, and string quartets throughout the United States. She is a founding member of the Baur Quartet and the Xavier Trio and has recorded four compact discs for the Vital Sounds label, including the Ten Celebrated String Quartets of W.A. Mozart.

A passionate educator, Ms. MacWilliams is currently a professor at the University of Louisville School of Music, where she has taught violin and viola for the past ten years. She is also the director of the UofL String Academy, a program for talented and dedicated pre-college students, and is founder and director of the Oldham County Chamber Ensemble. She taught at the University of Cincinnati College-Conservatory of Music as a member of the violin faculty from 2001-2012 and was also a member of the violin faculty at Xavier University, where she taught violin, viola, and chamber music for six years. She was the director and a member of the violin faculty of the Starling Preparatory String Project at the University of Cincinnati for twelve years. During the summers, Ms. MacWilliams has served on the faculties of the Aspen Music Festival and the Great Wall International Music Academy in Beijing, and she currently teaches and performs at the Sewanee Summer Music Festival.

Ms. MacWilliams was the first winner of the prestigious Dorothy Richard Starling Teaching Fellowship in 2001, and over the years her students have won national competitions, performed with major orchestras, and received music scholarships to many top universities and conservatories. Ms. MacWilliams completed her Master's degree and Doctoral coursework at the University of Cincinnati College-Conservatory of Music as a student of Kurt Sassmannshaus and Dorothy DeLay.

ARTIST BIOGRAPHIES

Paul York, cello

Recently hailed by The New York Times for his “warm-toned” performance of Lutoslawski’s *Grave* (Metamorphoses), cellist Paul York is an accomplished soloist, chamber musician, and teacher. He currently serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include performances of Beethoven’s *Triple Concerto* in Nanjing, China and Ulaanbaatar, Mongolia, and Karel Husa’s *Concerto for Violoncello and Orchestra* at New York’s Carnegie Hall. He has performed Aaron Jay Kernis’ *Colored Field for Cello and Orchestra* with the Louisville Orchestra, and Vivaldi’s *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. Of his performance at Carnegie Hall, New York Concert Review said, “The fiendishly difficult solo part was brilliantly played by cellist Paul York; one had to be in awe of his playing.”

An avid chamber musician, Mr. York is a member of the York-Biran Duo and is a former member of the Louisville String Quartet. He was also a founding member of The Logsdon Chamber Ensemble, a Texas Commission of the Arts Touring ensemble as well as ensemble-in-residence at Hardin-Simmons University. He has performed recitals throughout Japan and has recently performed at the National Concert Hall in Taipei, Taiwan.

As a champion of contemporary music, Mr. York has commissioned works for the cello by such composers as Stefan Freund, David Maslanka, Douglas Knehan, Jeremy Beck, Marc Satterwhite, Steve Rouse, Paul Brink, Rene Orth, and Frederick Speck. He also premiered the work *Ballad –for Solo Cello and Seven Cellos* by Grawemeyer and Pulitzer Prize-winning composer, Aaron Jay Kernis as well as Alfred Bartles’ new orchestration of Bartok’s *First Rhapsody* for cello with the Sewanee Festival Orchestra.

Mr. York has participated in numerous summer festivals. He is currently a member of the cello faculty at the Aria Summer International Academy and has been a member of the artist faculty at the Beyond the Music Festival in Benasque, Spain, the Sewanee Summer Music Festival, Strings in the Mountains, and Accent 09 and 11 at the Cincinnati Conservatory of Music. He has served as principal cello with the Des Moines Metro Opera Orchestra and has held principal cello positions with numerous regional orchestras and has performed with the cello section of the Saint Louis Symphony.

Mr. York received his bachelor’s degree from the University of Southern California and his Master of Music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto and Louis Potter. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky Seminar at the University of Southern California and has received Distinguished Faculty Awards in Teaching and Creative and Research work from the University of Louisville. Mr. York can be heard on the Ablaze, Arizona University Press, Centaur, innova, and CRS labels. His premiere recording of the Husa concerto and can be found on the Ablaze label, and his CD of solo works entitled *Paul York: Soliloquy* and his recording of the Lutoslawski Cello Concerto have recently been released to critical acclaim.

ARTIST BIOGRAPHIES

Anna Petrova, piano

Bulgarian pianist, Anna Petrova, made her New York City orchestral debut with conductor Philippe Entremont and is praised for her “artistic, clear and enlightened” performances [BBC Magazine.] She is an Assistant Professor of Piano at the University of Louisville, KY and performs extensively as a soloist and chamber musician. In October 2018, Petrova was honored at the United Nations for her work with refugees around the globe through the Carr-Petrova Duo’s Novel Voices Refugee Aid Project; she was also chosen as one of America’s leading “Creative Women,” subsequently appearing on the Sandi Klein Show “Conversations With Creative Women.”

In the 2021 – 2022 season, Petrova will present solo performances with the Port Angeles Symphony Orchestra with Prokofiev’s Third Piano Concerto and conductor Jonathan Pasternack, as well as the Karel Husa Concertino with the University of Louisville Wind Ensemble, at the Žofin Palace in Prague, Czech Republic. Her first solo album *Slavic Heart*, featuring works by Scriabin, Rachmaninoff, Prokofiev and Vladigerov was released on the Solo Musica label in Germany on March 4, 2022 to great acclaim. Additionally, Petrova is working on a two-CD set of the complete piano sonatas of Russian composer Samuil Feinberg for NAXOS. She is the Artistic Director and piano professor of the Alberto Jonás International School of Music in Valencia, Spain and is on the faculty of Musical Arts Madrid, Spain.

Highlights of recent seasons include performances of Grieg Piano Concerto with the Louisville Orchestra and Roderick Cox, a recording of Stravinsky’s *Les Noces* with the Virginia Symphony Orchestra and conductor JoAnn Falletta, Virginia Arts Festival (NAXOS); performances with the Iasi Philharmonic and Horia Andreescu conducting; a solo tour of China and Chile; performances of Rachmaninoff *Rhapsody on a theme by Paganini* and the *Second Concerto*, Prokofiev *First and Third Piano Concertos*, and the Beethoven *Fourth Concerto* and the *Triple Concerto*. At her return engagement with the Monterey Symphony Orchestra, CA, the Peninsula Reviews wrote: “There was a lot of vitality in her crisp playing [...] bringing out in Petrova an impetuous excitement that stirred the audience to its feet!” - Lyn Bronson.

Prizewinner of numerous international competitions, including the José Roca (Spain), Bösendorfer, Maria Yudina (Russia), and the Queen Elizabeth International Piano Competition in Belgium, Petrova has performed as a soloist with the Royal Chamber Orchestra of Wallonia under Paul Goodwin, Valencia Symphony Orchestra, and Virginia Symphony among others. Conductors she has worked with include Max Bragado-Darman, Bruno Aprea, Ramón Tébar, and Francisco Valero – Terribas.

She has given solo recitals in halls such as Carnegie’s Weill Recital Hall, Amsterdam’s Concertgebouw, Brussels’ Conservatoire Royal, Chicago’s Preston Bradley Hall, Vienna’s Bösendorfer Hall, Auditorio Ciudad de Leon, Spain and Palau de la Musica Valencia, Spain. Her performances have been broadcast on National Public Radio Performance Today, New York’s WQXR, Chicago’s WFMT, and Bulgarian National Radio and Television.

A passionate chamber musician, Petrova is a member of two award-winning ensembles: the viola-piano Carr-Petrova Duo and the clarinet-viol-a-piano Iris Trio.

In the 2019-2020 season the Carr-Petrova Duo and Iris Trio released debut albums to critical acclaim. The Carr-Petrova Duo’s “*Novel Voices*” album was chosen by Spain’s Classical Music Magazine “*Ritmo*” as one of their “Top 10 CDs of the Month” hailing the duo’s performance of the Rebecca Clarke Sonata as “the best interpretation of this sonata to date.” *Fanfare Magazine* listed the album as “magical” and a “recording to have and hold dear, [...] one of the most compelling and successful viola and piano recitals - technically perfect and musically involving.” In February 2020, the Iris Trio released “*Hommage and Inspiration*” on Coviello Classics label, Germany. The album was hailed by *Fanfare* as “superb [...] a five-star stand-out release, writ large with the spirit of chamber music,” and was chosen by CBC as one of its “Top 10 Classical Albums to Get Excited About.”

Petrova holds a Doctor of Musical Arts degree from Manhattan School of Music, where her main teachers have been Horacio Gutiérrez and André-Michel Schub. www.anna-petrova.com

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University of Louisville
presents
Taylor Wallace

Graduate Violin Recital
A Student of Dr. Geoffrey Herd



Tuesday, May 3, 2022
Comstock Concert Hall
7:30 p.m.

PROGRAM

Fantasie in G minor for Violin and Piano

Florence Price
(1887-1953)

Yun Yang, piano

Sonata No. 2 for Unaccompanied Violin, BWV 1003

J.S. Bach
(1685-1750)

III. Andante

IV. Allegro

Légende, Op. 17

Henryk Wieniawski
(1835-1880)

Yun Yang, piano

Intermission

Violin Sonata No. 2 in A Major, Op. 100

Johannes Brahms
(1833-1897)

I. Allegro amabile

II. Andante tranquillo

III. Andante grazioso

Adrienne Fontenot, piano

PROGRAM

Fantasia in G minor for Violin and Piano

Florence Price

Only in recent years has Florence Price begun to receive the praise and the notoriety that she deserves. While she is the first African-American woman to have her work played by a major symphony, a majority of her works went undiscovered until as recently as 2009. She composed instrumental works including symphonies, concerti, and chamber pieces, and vocal works such as song and choral pieces. Her music amalgamates the forms, harmonies, and counterpoint of the Romantic era with elements of African-American spirituals and song.

The Fantasia in G minor is a short piece, but it is filled with excitement and contrast. The beginning is a quasi-cadenza for the violin, followed by an energetic conversation between the violin and the piano. This section ends with a rising sequence, ultimately resolving on a g-minor chord by the piano. This is followed by a much slower middle section, which is reminiscent of a spiritual. The third section goes back to the excitement of the first theme, ending in a fiery whirl of double stops and chords in the violin.

Sonata No. 2 for Unaccompanied Violin, BWV 1003

J.S. Bach

Bach's unaccompanied sonatas and partitas are a canonic part of the professional violinist's repertoire. They provide a challenge to the performer in terms of technique e.g., the works frequently require the performer to play both the melody and the harmony.

The Andante movement of the second unaccompanied violin sonata is a beautiful and smooth melody, accompanied by a pulsing bass. The piece is in C major, contrasting to the other movements that are in the relative A minor key. The first half of the piece ends in G major, with the second half of the piece starting in this key as well. It quickly shifts to A minor, then modulates back to the home key. The Allegro movement is much faster and much more ornamented than the previous movement. It has stark contrast in dynamics and articulation, contrasting with the third movement in character.

PROGRAM

Légende, Op. 17

Henryk Wieniawski

Henryk Wieniawski was a prominent Polish violinist in the 1800s. The pieces he composed for violin are filled with virtuosic runs, and opportunities for performers to show off. In addition to his two violin concerti, Wieniawski composed multiple showpieces including the *Polonaise Brillante*, *Scherzo Tarantelle*, and *Légende*. *Légende* was actually written in order to impress the parents of the woman he wanted to marry. This was successful, and he married Isabella Hampton in 1860.

Légende is in ternary form, with an initial section beginning in g-minor, a second section in g-major, and a final section repeating the beginning section. The piece begins with the piano playing sixteenth notes, emphasizing the key of g-minor. The violinist enters with a legato melody. The beginning section ends with octaves in the violinist's lower register, leading into a joyful middle section. The middle section is marked with the key change to G major, a change to a moderato tempo, and the violinist introducing a new melody played in double stops. This section employs the violin's upper register, making this section brighter and more triumphant than the previous section. This joyful mood doesn't last, however, as the last section is a repeat of the first, bringing a melancholy feel to the rest of the piece.

Violin Sonata No. 2 in A Major, Op. 100

Johannes Brahms

Brahms' second violin sonata is filled with lyrical phrases and complex techniques. Inspired by a trip to Thun, Switzerland in 1886, this piece constantly quotes his previous songs for voice. The third movement in particular is inspired

The first movement of the sonata is in sonata form, containing an exposition that modulates from A major to E major. The development takes us on a journey through multiple keys, including B minor, C# minor, and ending on C# major, leading back to the recapitulation in A major once more. The second movement doubles as a slow movement and a scherzo, as it continually switches between two speeds, Andante and Vivace. With these changes in speed comes changes in key as well; the vivace sections are in D minor, while the Andante sections are primarily in F major, with the second iteration being in D major. The third movement offers a triumphant end to the sonata, with quotations from lieder by Brahms appearing throughout the movement. This movement is in a rondo form, with the opening theme coming back constantly through the movement.

PROGRAM

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PROGRAM

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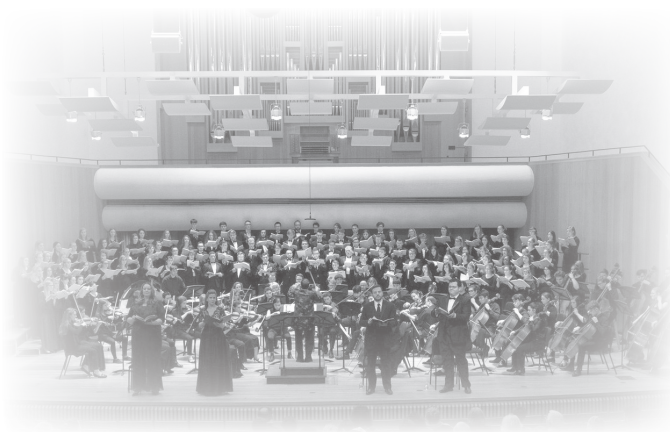
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University of Louisville *presents* Jackson Brummett

Junior Oboe Recital
A Student of Jennifer Potochnic



Jessica Dorman, piano



Thursday, May 5, 2022
Comstock Concert Hall
8:30 p.m.

PROGRAM

“Little” Sonata in G minor

Carl Philipp Emanuel Bach

(1714-1788)

I. Allegro

II. Adagio

III. Allegro

Impromptu No.1

Thea Musgrave

(b.1928)

Cameron Bilek, flute

Sonata for Oboe and Piano

Francis Poulenc

(1899-1963)

I. Elégie

II. Scherzo

PROGRAM

Sonata in G minor

Carl Philipp Emanuel Bach
(1714-1788)

C.P.E. Bach was the fifth child of Johann Sebastian Bach and his first wife, Maria Barbara. Composing in the footsteps of his father, many of C.P.E. Bach's works are often attributed to his father. Such is commonly the case with this sonata, things being complicated further by the existence of the oboe sonata written for us by J.S. Bach. Until recently, this piece was believed to be the work of Johann Sebastian Bach. Oboists, thankfully, have colloquially begun to refer to the J.S. Bach sonata as the "Big Bach", and the C.P.E. sonata as the "Little Bach." The "Little" Sonata in G minor is a sonata which perfectly follows the traditional three-movement sonata form of fast-slow-fast. C.P.E. Bach's style is one that was obviously inspired by the writing of his father. It also draws from the musical languages of many of his contemporaries, such as George Frideric Handel and Joseph Haydn.

Impromptu

Thea Musgrave
(b.1928)

Scottish-American composer Thea Musgrave's rich and powerful musical language has made her one of the most respected and exciting contemporary composers in the Western world. Born in Edinburgh, Scotland on 27 May 1928, she studied first at the University of Edinburgh and later at the Conservatoire in Paris. Spending four years as a student of Nadia Boulanger before eventually returning to London, she became a prominent member of British classical music before earning a Guest Professor position at the University of California, Santa Barbara in 1970. This relocation firmly anchored her involvement with American musical life. Thea Musgrave is frequently interviewed and questioned about being a "woman" composer, to which she has replied; "Yes, I am a woman; and I am a composer. But rarely at the same time."

"Impromptu for flute and oboe was written in 1967. As the title implies it is a short light-hearted work. It is based on a short distinctive phrase heard at the outset. This returns many times at different pitches and always with a different continuation."

- Thea Musgrave

PROGRAM

Sonata for Oboe and Piano

**Francis Poulenc
(1899-1963)**

The music of Francis Jean Marcel Poulenc is marked by extremes; moments of beautiful intimacy can immediately be juxtaposed by moments of caustic outcry. The Sonata for Oboe and Piano is a work in three movements that is dedicated to the memory of Sergey Prokofiev. Poulenc also reverses the traditional three movement sonata format to slow-fast-slow. The first movement, *Elégie*, begins with a short four note call from the oboe before introducing the primary four-note motif again in a beautifully intimate setting. The second movement, *Scherzo*, features a rhythmic machine-like drive that is very reminiscent of Prokofiev. With a simple, punctuated melody permeating throughout this movement, it is beautifully contrasting against the movement's slower and nostalgic 'B' section. The final movement, *Déploration*, was called a "liturgical chant" by Poulenc himself. This movement ebbs and flows through moments of sorrowful outcry and moments of quiet self reflection.

PROGRAM

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PROGRAM

How to make a difference in a student's life

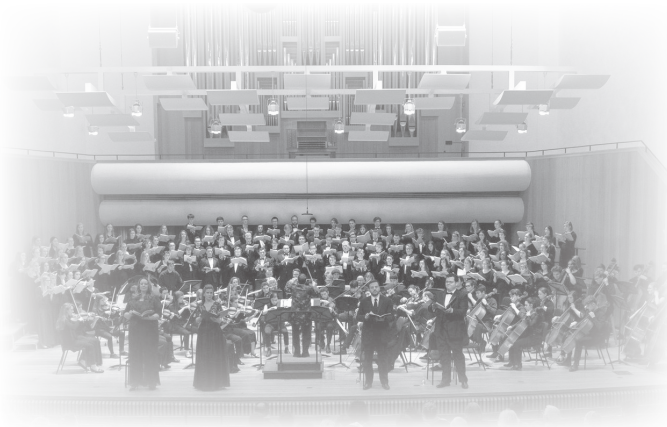
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PROGRAM

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University of Louisville 2022 Wind Band Institute

Middle School White Concert Band
Jason Cumberledge, *Conductor*

Middle School Red Concert Band
Philip Thomas, *Conductor*

High School Wind Ensemble
Frederick Speck, *Conductor*

Thursday, June 9, 2022
Comstock Concert Hall
7:00 p.m.

PROGRAM

Middle School White Concert Band

Jason Cumberledge, *conductor*

Fire's Edge (2015)

Ralph Ford
(b. 1963)

Chesapeake Serenade (2002)

Brian Balmages
(b. 1975)

Air and Caprice (2002)
II. Caprice

Larry Clark
(b. 1963)

Flight of the Banshee (2009)

Roland Barrett
(b. 1955)

Middle School Red Concert Band

Philip Thomas, *conductor*

All for One, One for All (2019)

Carol Brittin Chambers
(b. 1970)

Beyond the Darkness (2013)

James Swearingen
(b. 1947)

Loch Lomond (2021)

JaRod Hall
(b. 1991)

Crazy for Cartoons (2011)

Robert Sheldon
(b. 1954)

Blue Ridge Reel (2013)

Brian Balmages
(b. 1975)

PROGRAM

Middle School Combined White and Red Concert Bands

Amy I. Acklin, *conductor*

Armed Forces March (2003)

arr. Michael Sweeney
(b. 1952)

High School Wind Ensemble

Frederick Speck, *conductor*

Two Symphonic Movements (1969)

I. Marcato

II. Allegro impetuoso

Václav Nelhýbel
(1919-1996)

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Katelyn Blaszyński
Jason Cumberledge
Thomas Farless
Chloe Frederick

Stephanie Hile
Erika Howard
Hannah Iglehart
Natalie Karrick
Joe Leites
Rachel McCrorey
Eve Parsons

Paul Pfeifer
Sam Riddick
Chris Schmidt
Frederick Speck
Philip Thomas
Brianna Whittle
Rachel Wilson

2022 WIND BAND INSTITUTE

Middle School White Concert Band Jason Cumberledge, *conductor*

FLUTE

Elaine Kolb
Rhianna Bland
Amanda Kerr
Makyla Blair
Ian McQueen
Olivia Davenport
Jonathan Beacham
Roselyn Durruthy Ayon
Ava Clark
Calah Fish
Rayne Maner

CLARINET

Emmakate Sego
Marisa Gardner
Justeena Kemp
Kayleigh Holzknecht
Amber Chapman
Sylvia Taylor
Payton Theil
Jacob Peterson

ALTO SAXOPHONE

McKenna Edmonston
Lily Stephens
Carson Thompson
Izabell Marks

TENOR SAXOPHONE

Marion Whitfield
Valerie Medrano

TRUMPET

Eli Wasinger
Dylan Rittmann
Sean Darby
Roman Moldoveanu
Killian Jones
Walt McMahan
Dalton Higdon
Aiden Bean
Dylan Villa
Colson Stephens

TROMBONE

Autumn Jackson
Anup Adhikari
George Thomas
Olivia Fox
Luke Lemmons
Parker Higdon

EUPHONIUM

Leonardo Cruz
Michael Carroll
Tatum Waddle
Spencer Prewitt
William Vickery

TUBA

Jack Thomas
Michael Fidler
Micah Blane McKinley
Gian Maurillo

PERCUSSION

Ethan Byrd
Tannon Soeder
Finn Paris
Josie Brown
Dexter Long
Elijah Duncan
Madelynn Welch
Carlos Thompson
Cooper Doyle
Mya Cutler

2022 WIND BAND INSTITUTE

Middle School Red Concert Band Philip Thomas, *conductor*

FLUTE

Carson Pruitt
Josephine Ombati
Yacine Diop
Avery Wasinger
Madelyn Chandler
Chase Wright
Elizabeth Benfield
Sierra Harley
Fern Peck

OBOE

Katelyn Collins
Harlow Forst

BASSOON

Ruby Korman

CLARINET

Jeremy Bivins
Louie Taguchi
Emily Reece
Abram Thornberry
Kathryn Adams
Katelyn Fowler
Katie Stinnett
Gracie Main
Victoria Powell
Lorelei Young

BASS CLARINET

Kyndall Luttrell

ALTO SAXOPHONE

Catalina Perez
Annabelle Burelison
Jeremy Kim
Kaleb Lanham

TENOR SAXOPHONE

Payton Broussard
Simon Schilmiller

BARITONE SAXOPHONE

Koster Parker

TRUMPET

Nolan Kennedy
Prajwal Rajashekar
Jacob Argabright
Cheyenne Harley
Addison Griffith
Tyler Harley
Anthony Payne
Roman Allgeier
Arabella Wilkins

HORN

Reid Allen
Bricyn Meese
Abigail Ross
Vincent Jarrell

TROMBONE

Kevondre Waggoner
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Amelia Wilson
Sam Kik
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Jake Rydberg
Evan DeRossett

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Rehaan Egbert
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Gabriel Sharer
Abilene Lynch
Eagan Spicer

TUBA

Rhett Chanda
William Norwood
Kyle Lawson
Maggie Chlon

PERCUSSION

Courtney Timberlake
Alexander Brown
Arthur Elliott
Joshua Fawbush
Lucinda Ayres
Eva Grivas
Ayona Knox
Haris Beslagic

2022 WIND BAND INSTITUTE

High School Wind Ensemble Frederick Speck, *conductor*

PICCOLO

Arabella Long

FLUTE

Reice Hudson

Abby Hardin

Rachel Lagermann

Annabelle McClellan

OBOE

Aditya Pandey

Gabrielle Beacham

Leticia Ferreira

Hunter Basham

Jenna Nydam

CLARINET

Natalie DeSimone

Adam Kolers

Hyun Kim

Leah Frazier

Quinn Morris

Miles McCormick

Andrea Chandler

Maddy Myers

BASS CLARINET

Hank Russo

Olivia Head

Emily Weigel

Makayla Murphy

ALTO SAXOPHONE

Nicholas Walden

Dylan Williams

Tessa Stephens

Christopher Gissendaner

Ty Graft

TENOR SAXOPHONE

Gillian Faulkner

BARITONE SAXOPHONE

Zach Fowler

BASSOON

Nathan Shepherd

Isaac Morgan

Abbott Rauch

Christian Nolden

HORN

Cameron Smith

Camille Barham

Joshua Shepherd

Ty Stanton

TRUMPET

Madison Leger

Hampton Adams

CORNET

Connor Bassett

Brayden Gossett

Jaida Parrott

TROMBONE

Ryan Barrett

Rory McIntyre

Liam Martin

Carson Wallace

BASS TROMBONE

Joe Maiocco

EUPHONIUM

Reagan Schmidt

Hannah Centers

Alyssa Oliver

TUBA

Eli Kidd

Yewssif Korssa

Timothy Beacham

DOUBLE BASS

Keijuan Pryor

PERCUSSION (alphabetical)

Nathan Gabbard

Ariel Hatzell

Lillian Rihn

Cory Sedwick

Thomas Witt

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PICCOLO

ARABELLA LONG

FLUTE

REICE HUDSON

ABBY HARDIN

RACHEL LAGERMANN

ANNABELLE Mc CLELLAN

OBOE

ADITYA PANDEY + ENGHN

GABRIELLE BENCHAM

LETICIA FERREIRA

HUNTER BASHAM

JENNA NYDAM

CLARINET

NATHALIE DESIMONE

ADAM KOLERS

HYUN KIM

LEAH FRAZIER

QUINN MORRIS

MILES Mc CORMICK

ANDREA CHANDLER

MADDY MYERS

BASS CLARINET

HANK RUSSO

OLIVIA HEAD

EMILY WEIGEL

MAKAYLA MURPHY

ALTO SAXOPHONE

NICHOLAS WALDEN

DYLAN WILLIAMS

TESSA STEPHENS

CHRISTOPHER GISTENDANER

TY GRAFT

TENOR SAXOPHONE

GILLIAN FAULKNER

BARITONE SAXOPHONE

ZACH FOWLER

BASSOONS

NATHAN SHEPHERD

ISAAC MORGAN

ABBOTT RAUCH

CHRISTIAN NOLDEN

HORNS

CAMERON SMITH

CAMILLE BARHAM

JOSHUA SHEPHERD

TY STANTON

TRUMPETS

MADISON LEBER

HAMPTON ADAMS

CORNETS

CONNOR BASSETT

BRAYDEN GOSSETT

JAIDA PARROTT

TRUMPONES

RYAN BARRETT

RORY McINTYRE

LIAM MARTIN

CARSON WALLACE

BASS TROMBONE

JOE MAIOCCO

EUPHONIUM

REAGAN SCHMIDT

HANNAH CENTERS

ALYSSA OLIVER

TUBA

ELI KIDD

YEWSSIF KORSSA

TIMOTHY BEACHAM

DOUBLE BASS

KEIJUAN PRYOR

PERCUSSION (alphabetical)

NATHAN GABARD

ARIEL HATZELL

LILLIAN RIHN

CORY SEDWICK

THOMAS WITT

UNIVERSITY OF
LOUISVILLE
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Wind Ensemble

Frederick Speck, Director



WASBE PRAGUE 2022

**World Association for Symphonic Bands and Ensembles
19th International Conference**

Palác Žofín
Praha, Česká republika
Sobota 23. července 2022
17:00

Žofín Palace
Prague, Czech Republic
Saturday, July 23, 2022
5:00 pm



World Association for Symphonic Bands and Ensembles 19th International Conference

Žofín Palace
Prague, Czech Republic

Saturday, July 23, 2022
5:00 pm

University of Louisville Wind Ensemble Frederick Speck, Director

Spires (2021)

Frederick Speck (b. 1955)

Amy I. Ackin, *conductor*

Sinfonia (1957)

Ned Rorem (b. 1923)

1. Lento appassionato
2. Scherzando
3. Slow
4. Like a motor

Frederick Speck, *conductor*

Cheetah (2007)

Karel Husa (1921-2016)

Concertino for Piano and Wind Ensemble, Op. 10 (1949/1984)

Karel Husa

- I. Allegro moderato
- II. Quasi fantasia; Moderato molto
- III. Allegro moderato

Anna Petrova, *soloist*

Send-Off Concert

Monday, July 18, 2022

7:30pm

Comstock Concert Hall
University of Louisville

PROGRAM NOTES

Spires

The magnitude of a spire can be compelling, easily capturing one's attention and imagination. They seem to possess a presence and energy that surpasses the architecture itself. Spires such as those of the Cologne Cathedral ascending high above the Rhine, St. Patrick's in New York, standing lower but appearing to stretch beyond the skyscrapers surrounding them, or in one's memory, the ghost of the spire of Notre Dame in Paris, all evoke a certain dynamic intensity. Some seem to strain with energy, launching upward, other seem to float in near weightlessness extending into the space beyond. These are a few of the metaphors that triggered the moods and motion in this music.



More specific to this concert at the World Association for Symphonic Bands and Ensembles Conference in Prague, there are human spires, too. Some have been among us this week, others such as Karel Husa have left this earth, though their music continues to challenge us, fill us, and move us. In every generation we are fortunate for relationships with those who share their talent, energy, force and good will to lift us up.

Sinfonia

Ned Rorem's *Sinfonia* holds a special place in our wind repertoire as the first of more than 400 works commissioned by Robert Austin Boudreau for the American Wind Symphony Orchestra. It is set in four movements of contrasting character and alternating tempi (slow-fast-slow-fast). Warm, whimsical, energetic and graceful, the work, though instrumental, reveals Rorem's vocal gift and perhaps a bit of the Parisian influence where he lived from 1949 to 1958.

"Lento appassionato", brings a sense of musical awakening like the optimistic stretching of a new day at dawn. A bold horn passage calls to colleagues who join one, then another as if participating on a song they've always known. Later, as resolution begins, the muted voice of a horn returns cueing the ensemble to melt away harmonically to a poetic release.

"Scherzando" is the flickering, playful, nimble cousin of its brawnier playmate known as "Like a motor."

In the next movement, modestly titled "Slow," the solo oboe brings forward a poetic melody that is nested in the subtle but rich harmonic and contrapuntal orchestration of its partners. Upon the

repetition of this beautifully simple melody, one that needs no decoration, the listener senses a contemplative, expansive musical architecture. In the midsection of the movement, other voices become increasingly conversational resulting in a development that projects a summit of intensity led by the voice of the solo horn. Ultimately, there is a winding down, the sound of the oboe returning with hints and reminiscences of the graceful melody that characterized the movement.

“Like a motor” is a movement that wears its name well. A rhythmic, six-tone motto figure is first impressed on the listener in jaunty, muscular, percussive bursts but as the movement progresses a coy, more lyrical version of its personality is also revealed. Near the end the now unmistakable musical emblem reduces to a graceful filigree only to be interrupted by the boisterous, obsessive version of itself that acts as a stubborn exclamation point!

Cheetah

Rich instrumental hues, motivic intrigue, and intense lyricism join forces in Karel Husa’s powerful and poetic, *Cheetah* for Wind Ensemble. The musical metaphor suggested by the composer is evoked from the portrait of this “magnificent wild animal, now an endangered species – its colors, movements, power, speed...” *Cheetah* was commissioned by the University of Louisville Division of Music Theory and Composition for the University of Louisville Wind Symphony, Frederick Speck, Director.

The energy unfolds from small, quiet flickers of rhythm and interval gestures in the horns and percussion, along with gentle rising cascades of woodwind lines that act as musical premonitions cast against a distant fanfare motive in the trombones. These statements expand bit by bit through an additive process to create a brooding sense of dramatic possibility. Emerging to shape the second section of the piece is a strong, extended melodic soli from the saxophones. It is both lyrical and muscular, with a passionate vocal quality that grows in strength through widening intervals and ranges. Throughout, this lyrical statement is provoked by a motoric pattern in the woodwinds that pulsates as a reminder of the undercurrent of rhythmic energy that is at the music’s core. Together, these elements unfold as the staging of a third section, identified by unrelenting fanfares from the trumpets and horns combined with rhythmic counterpoint from the percussion. Here, the music regathers its rhythmic impulse to create rich, invigorated



Dress rehearsal for 2007 world premiere.

textures throughout the ensemble. At the same time, the fanfares first heard in the trombones near the beginning, return to be reshaped, extended and amplified through the entire brass section, culminating with the arrival at the climactic *fortissimo* of the work. Echoing out of this visceral release, Husa orchestrates a beautiful *dénouement*, dissolving the musical energy with subtle reminiscence, and suggesting a sort of sublime quality perhaps representing the composer's reflection about the "exhaustion after an unsuccessful chase."

Concertino for Piano and Wind Ensemble

Neoclassical clarity, the infusion of Czech folk idioms, wisps of Parisian influence, and romantic bravura all speak together in Karel Husa's *Concertino for Piano and Wind Ensemble*. The performance history of his original Op. 10 version for piano and orchestra is limited, with mention of the Helene Boschi premiere in collaboration with the Radio Brussels Orchestra on June 6, 1952 being a notable citation. When Husa began composing the work in 1949 he was still in his late twenties, with a degree from the Prague Conservatory and experiences in Paris as a student of Arthur Honegger and Nadia Boulanger. After the premiere of the *Concertino*, time passed with Husa considering revisions. Roughly thirty years later he received a commission by the Division of Cultural Affairs in the Florida Department of State and the University of Central Florida. Pianist and artist-in-residence Gary Wolf requested a work for solo piano and wind ensemble. This created the opportunity for the composer to take a fresh look at the *Concertino* having already conceived masterful wind ensemble scoring in *Music for Prague 1968*, *Apotheosis of This Earth*, and *Al Fresco*. The result was a work of clarity, boldness, and sensitivity. The 1984 recasting of the work also references attributes of his later works, with the saxophones scored in a broad lyrical melody in the final movement sympathetic with their "*vox humana*" treatment in the second movement of *Music for Prague 1968* and later in *Cheetah*, and the ensemble's tutti rhythmic insistence that characterizes the conclusion of the work.



Karel Husa was the 1993 winner of the University of Louisville Grawemeyer Award in Music Composition for his *Concerto for Violoncello and Orchestra*. In 2012 he was recognized again by the university as the recipient of the honorary degree Doctor of Fine Arts.



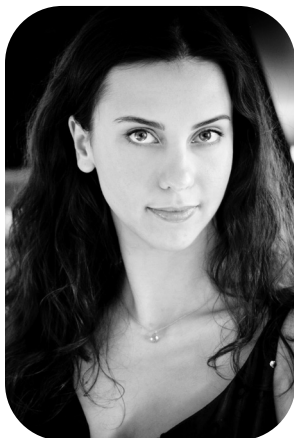
FREDERICK SPECK

Frederick Speck directs both the Wind Ensemble and the New Music Ensemble, teaches conducting, and serves as Chair for the Department of Performance Studies at the University of Louisville. In addition, he is the artistic director and conductor of Chamber Winds Louisville and the Louisville Concert Band. Ensembles led by Speck have earned praise for being “crisply responsive” with “terrific verve...displaying mastery” (The Courier Journal, Louisville). Following a Wind Ensemble concert of Grawemeyer Award Winners in Carnegie Hall, Sequenza21 reported, “Speck’s energy and momentum concluded the concert with a gripping interpretation of John Corigliano’s Tarantella from Symphony No. 1... Thunderous applause from a captivated audience greeted Mr. Speck and Mr. Corigliano, proof of both performer’s and composer’s ability to move listeners.” He is an elected member of the American Bandmasters Association and Past President of the College Band Directors National Association Southern Division. Speck earned a B.M. and M.M. from Bowling Green State University and a D.M.A. from the University of Maryland.



AMY I. ACKLIN

Amy Acklin serves as Professor of Music and Associate Director of Bands at the University of Louisville. Under her direction, the UofL Symphonic Band performed at the 2016 CBDNA Southern Division Conference and the 2015 Kentucky Music Educators Association Professional Conference. Dr. Acklin is an active conductor, clinician, and adjudicator throughout the country. She serves as the National Band Association Kentucky State Chair and is a member of the John Philip Sousa Foundation Legion of Honor Committee. Dr. Acklin is the recipient of the 2021 UofL Distinguished Teacher Award, the 2019 KMEA College/University Teacher of the Year Award, the NBA Citation of Excellence and an inductee of the Phi Beta Mu International Bandmasters Fraternity and Pi Kappa Lambda National Music Honor Society. Dr. Acklin has publications in The Journal of Band Research, Update: Applications of Research in Music Education, Florida Music Director, and GIA’s “Teaching Music Through Performance in Band” series. She holds B.M. and M.M. degrees from the University of Louisville and a Ph.D. in Music Education/Instrumental Conducting from Florida State University.



ANNA PETROVA

Bulgarian pianist, Anna Petrova, has been praised for her “artistic, clear and enlightened” performances by the BBC Magazine and “deeply moving... astonishing musicianship” by The Classical Post. Further, of her New York orchestral debut with conductor Philippe Entremont, Petrova was noted for her “ultra-smooth playing style” - New York Fine Arts Examiner. In January 2020, Petrova made her debut with the Louisville Orchestra, performing the Grieg Piano Concerto with conductor Roderick Cox. Other recent engagements include solo recitals in the United States and Spain, masterclasses in the United States and Canada, and the release of her first solo album *A Slavic Heart*, featuring works by Scriabin, Rachmaninoff, Prokofiev and Vladigerov. Additionally, Petrova is working on a two-CD set of the complete piano sonatas of Russian composer Samuil Feinberg which will be released by Naxos. She is the Artistic Director and Founder of the Alberto Jonás International School of Music in Valencia, Spain and one of the founding members of the Festival Malaga Clasica. During the past two seasons the Carr-Petrova duo toured internationally with the interdisciplinary project Novel Voices Refugee Aid Project, presenting interactive performances and workshops to refugee communities.

Petrova holds a Doctor of Musical Arts degree from Manhattan School of Music, where her main teachers have been Horacio Gutiérrez and André-Michel Schub. She is an Assistant Professor of Piano at the University of Louisville.

University of Louisville Wind Ensemble

The University of Louisville Wind Ensemble is widely known for its persuasive performances of significant works representing a variety of styles in the wind band repertoire. Directed by Dr. Frederick Speck, the musicians aspire to the highest level of musical and artistic standards. The ensemble maintains an active schedule of performances and is comprised of the finest woodwind, brass, and percussion students at the university.

In addition to campus performances, the ensemble has been invited to perform at numerous professional association conferences. Such performances include Kentucky Music Educators Association In-Service Conferences, College Band Directors National Association-Southern Division Conferences, the Music Educators National Conference National Convention, the College Band Directors National Conference in New York City, World Association for Symphonic Bands and Ensembles Conferences in Killarney, Ireland and San Jose, California, the Jungfrau Music Festival in Interlaken, Switzerland, the College Music Society National Conference, and the American Bandmasters Association Convention.



UNIVERSITY OF LOUISVILLE
WIND ENSEMBLE
 Frederick Speck, *Director*

Flutes and Piccolos

Alison Addie	Louisville, KY
Cameron Bilek*	Orland Park, IL
Hannah Iglehart	Versailles, KY
Jasper Kasey	Louisville, KY

Oboes and English Horns

Jackson Brummett*	Winchester, IN
Stephanie Hile	Louisville, KY
Joel Huether	Louisville, KY

Bassoons

Zachary Lynn	Jonesboro, AR
Nathan Shepherd*	Lanesville, IN

Contrabassoon

Jackie Royce •	Louisville, KY
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Clarinets

Austin Glover*	Bellevue, KY
Kelly Hayden	Owensboro, KY
Ashtyn Jones	LaGrange, KY
Patrick Nguyen	Vine Grove, KY
Elise Piecuch	Memphis, TN
Brad Rogers†•	LaGrange, KY
Aaron Seay	Georgetown, IN
Rachel Wilson	Santa Claus, IN

Bass Clarinet

Chandler Craine	Frankfort, KY
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Alto Saxophones

Nick Martin	Campbellsville, KY
Tanner Swift*	Louisville, KY

Tenor Saxophone

Madeleine McGinnis	Union, KY
--------------------	-----------

Baritone Saxophone

Brayden Colbert	Louisville, KY
-----------------	----------------

Horns

Michael Coleman	Mount Washington, KY
Korey Garcia	Jeffersonville, IN
Bailey Hatzell	Louisville, KY
Matthew Howard*	Johnson City, TN
Allie Swarens	Ramsey, IN

Trumpets

Gabe Edwards*	Jeffersonville, IN
Angel Gross	Louisville, KY
Joshua James	Louisville, KY
Joseph Leites	St. Augustine, FL
Evan Schneider	Louisville, KY
Andrew Steinsultz	Evansville, IN

Trombones

Logan Myers*	Flaherty, KY
Hunter Snow	Lawrenceburg, KY
Sean Small	Evansville, IN

Bass Trombone

Carter Cantrell	Lawrenceburg, KY
-----------------	------------------

Euphoniums

David Centers•	Louisville, KY
Noah Griffith*	Whitesburg, KY

Tubas

Ben Bunting*	LaGrange, KY
Nathan Jackson	Louisville, KY

Piano

Amy Acklin†•	Louisville, KY
--------------	----------------

Percussion

Garrett Bunn	Louisville, KY
Thaddaeus Harris	Louisville, KY
Stephanie Lawson	Cincinnati, OH
Paul Pfeifer*	Owensboro, KY
Samuel Riddick	Louisville, KY

Names are listed in alphabetical order.

* denotes principal
 • denotes alumna/alumnus
 † denotes faculty

ACKNOWLEDGEMENTS

The faculty, staff and students of the University of Louisville Wind Ensemble express gratitude and appreciation to those who as donors helped to make this 2022 World Association for Symphonic Bands and Ensembles performance possible.

Dr. Karen Abrams and Dr. Jeff Glazer

Chad and Amy Acklin

Dr. Jason R. Beck

Lloyd Bilek

Sandra M. Bousum

Amy (Rush) Brown

Geneva Brummett

Dr. David Bybee, M.D. and Dr. Polly Coombs, M.D.

Keith L. Colbert

George S. Collyer, Ph.D.

Gail W. DePuy, Ph.D.

Christopher and Sue Doane

Austin Echols, Jr.

Deborah Hatfield, M.Ed.

Mr. Samuel F. Hodges

Elizabeth Lyles

Erin Lynn

Dr. Stephen Mattingly

Susan Means

Erin M. Schneider

Karin and Joern Soltau

Edith Davis Tidwell (In Memory of Dallas Tidwell)

Lindsay and Matthew Vallandingham

Stacy Yates

Paul York

Additional Thanks:

University of Louisville Grawemeyer Award in Music Composition

Marc Satterwhite, Faculty Director

School of Music Alumni Council

Anonymous Donors

We gratefully acknowledge the following commissioning partners for Spires.

Steven Davis, Director of Bands at University of Missouri-Kansas City Conservatory

Bradley Ethington, Director of Bands at Syracuse University

Matthew McCutchen, Director of Bands at the University of South Florida

Damon Talley, Director of Bands at Louisiana State University

David Waybright, Director of Bands at the University of Florida

All proceeds from the commission were directed to the support of student musician travel to the conference.

PAGE NO. 1
Karel Husa

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University of Louisville School of Music

Teresa Reed, Dean
Krista Wallace-Boaz, Associate Dean

University Bands

Frederick Speck, Director of Bands/Chair, Department of Performance Studies
Amy I. Acklin, Associate Director of Bands/Director, Marching Band and Athletic Bands
Jason Cumberledge, Assistant Director of Bands/Assistant Director, Marching Band and Athletic Bands
Acton E. Ostling, Jr., Director of Bands Emeritus
Rachel McCrorey, Administrative Assistant

Woodwind, Brass & Percussion Faculty

Kathleen Karr, flute	Emily Britton, horn
Jennifer Potochnic, oboe	Reese Land, trumpet
Matthew Nelson, clarinet	Anslyn Banks, jazz trumpet
Matthew Karr, bassoon	Brett Shuster, trombone
Adam McCord, saxophone	Clinton McCanless, euphonium & tuba
Michael Tracy, jazz saxophone	Greg Byrne, percussion

The University of Louisville School of Music

The University of Louisville is Kentucky's premier, nationally recognized metropolitan research university. The School of Music, a fully accredited member of NASM since 1932, is a member of the Kentucky state system of higher education. The university has experienced steady growth with a current enrollment of 22,000 students, 400 of whom are enrolled in the School of Music in both undergraduate and graduate degree programs (BA, BM, BME, MA, MM, MME). The School is home to the Grawemeyer Award for Music Composition, one of the most prestigious international prizes for composers. The Dwight Anderson Music Library, housing the largest academic music collection in the state of Kentucky, includes an archive of materials related to the Grawemeyer Award and the Ricasoli Collection of 400 European manuscripts and editions from the 18th and early 19th centuries. The School of Music enjoys a prominent role in Louisville rich artistic community, which includes the Louisville Orchestra, Kentucky Opera Association, the Louisville Chamber Music Society, the Louisville Ballet, the Speed Art Museum, the Muhammad Ali Center, and Actors Theatre of Louisville. For more information about the School, see www.louisville.edu/music.

UNIVERSITY BANDS
+1 502-852-5200 | uoflbands.com



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Louisville Brass Recital

Reese Land & Alex Schwarz, trumpets

Emily Britton, horn

Brett Shuster, trombone

Clint McCanless, tuba



Tuesday, September 6, 2022

Comstock Concert Hall

8:00 p.m.

PROGRAM

Concerto Grosso Op. 3 No. 9
Allegro

Antonio Vivaldi (1678-1741)
arr. Jean François Talliard

Four Monteverdi Madrigals
Si ch'io vorrei morire
Quel augellin che canta

Claudio Monteverdi (1567-1643)
arr. Raymond Mase

Sinfonia No. 2

Leonora Duarte (1610-1678)
arr. Emily Britton

Toccatà and Fugue in D Minor

Johann Sebastian Bach (1685-1750)
arr. Frederick Mills

INTERMISSION

Gravity (2020)

Anthony Barfield (b. 1983)

Sonatine (1951)
Allegro vivo
Andante ma non troppo
Allegro vivo
Largo - Allegro - Vivo

Eugène Bozza (1905-1991)

Go (2014)

Anthony DiLorenzo (b. 1967)

PROGRAM

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All proceeds go to support the School of Music's
general scholarship fund.



www.uoflmusicstore.com



- Polos
- T-Shirts
- Hoodies
- Sweaters
- Pull-overs
- Hats
- Scarfs
- Fanny packs
- Lunch bags
- Tote bags



PROGRAM

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

› Smoking is not permitted in the School of Music building.
In the unlikely event of a fire or other emergency, please walk to the nearest exit.

› The use of recording devices and flash photography is strictly prohibited.

› Please silence cell phones & other electronic devices.
Thank you.

UPCOMING EVENTS

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted.

Events are subject to change. Scan the code below for a full list.



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UNIVERSITY OF
LOUISVILLE[®]

SCHOOL OF MUSIC

presents the

UNIVERSITY CHORUS

Won Joo Ahn, *Conductor*

CARDINAL SINGERS

Kent Hatteberg, *Conductor*

and

COLLEGIATE CHORALE

Kent Hatteberg, *Conductor*

Margaret Comstock Concert Hall

Sunday, September 18, 2022

7:30 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

UNIVERSITY CHORUS

Salmo 150 (1975)

Ernani Aguiar
(b. 1950)

Domine fili unigenite (Gloria RV 589) (1715)

Antonio Vivaldi
(1678 - 1741)

Siwon Kim, *piano*

Alma Redemptoris Mater (1581)

Giovanni Pierluigi da Palestrina
(c. 1525 - 1594)

Plenty Good Room (2011)

Traditional Spiritual, arr. Jay Althouse
(b. 1951)

Ardyn Lunara, *soloist*
Siwon Kim, *piano*

CARDINAL SINGERS

Ehre sei Gott in der Höhe (Die deutsche Liturgie) (1846)

Felix Mendelssohn
(1809 - 1847)

Maddie Carbary, *soprano*
Tyler Carnes, *tenor*

Hanne Mehler, *alto*
Troy Sleeman, *bass*

and the swallow (2017)

Caroline Shaw
(b. 1982)

O lux beata Trinitas (2006)

Ko Matsushita
(b. 1962)

Salve Regina (1915)

Herbert Howells
(1892 - 1983)

Emma Pinkley, *soprano*

Daniel, Daniel, Servant of the Lord (1952) Trad. Spiritual, arr. Undine S. Moore
(1904 - 1989)

Tyler Carnes, Austin Smith, *soloists*

Cardinal Singers

Kent Hatteberg, *director*

Soprano 1

Hannah Broomhall
Maddie Carbary
Abigail Mires
Emma Pinkley

Soprano 2

Won Joo Ahn+
Sarah Givens
Molly Melahn
Reilly Ray
Reagan Shourds

Alto 1

Trisha Eedarapalli
Amelia Glikin
Caitlyn Kirchner
Carol Kittner
LaKyya Washington

Alto 2

Ashton Clark
Katie Jordan*
Young Eun Kim
Hanne Mehler

+*faculty*

**graduate student*

Tenor 1

Tyler Carnes
Benjamin Horman
Jackson Scott
Matthew Sharpensteen
Max Taylor

Tenor 2

James Layton
Ethan Murphey
Calvin Ramirez
Cory Spalding

Baritone

Cameron Carnes
Benjamin Carter
Walter Cooper
Matt Houston
Michael Merritt

Bass 2

James Cluxton
Siwon Kim*
Alex Losch
Troy Sleeman
Austin Smith
Spencer Smith
Noah VanRude

Collegiate Chorale

Kent Hatteberg, *director*

Soprano 1

Kylie Bennett
Hannah Broomhall
Maddie Carbury
Julia Clements
Lana Finley
Emily Minnis
Abigail Mires
Emma Pinkley

Soprano 2

Makya Griffin
Emily Grace Gudgel
Molly Melahn
Kaitlyn Miller
Natalie Minton
Sarah Moser*
Kiki Pastor-Richard
Reilly Ray

Alto 1

Madalyn Cull
Trisha Eedarapalli
Sarah Givens
Amelia Glikin
Caitlyn Kirchner
Carol Kittner
Kylie McGuffey
Dannie Sinkhorn

Alto 2

Ashton Clark
Katie Jordan*
Joey Partin
Jenna Proffit
LaKyia Washington

Tenor 1

Tyler Carnes
Jackson Scott
Matthew Sharpensteen
Max Taylor

Tenor 2

Alex Elslager
Dawson Hardin
James Layton
Jeremy Metcalf
Cory Spalding
Owen Strunk

Baritone

Benjamin Carter
Walter Cooper
Bryce Fowler
Chris Harbeson
Napat Lertthanaphol*
Michael Merritt
Nathaniel Tooley

Bass 2

Siwon Kim*
Alex Losch
Jerry Rutkovskiy*
Troy Sleeman
Austin Smith
Spencer Smith
Noah VanRude

**graduate student*

COLLEGIATE CHORALE

Cibavit eos (1605)	William Byrd (c. 1540 - 1623)
Laudate Dominum (Op. 133 No. 3) (1881)	Josef Rheinberger (1839 - 1901)
Vexilla regis (WAB 51) (1892)	Anton Bruckner (1824 - 1896)
I. Requiem (Messa di Requiem) (1922-23)	Ildebrando Pizzetti (1880 - 1968)
Das ist ein köstliches Ding (Op. 52 No. 2) (1910)	Georg Schumann (1866 - 1952)

UPCOMING UNIVERSITY OF LOUISVILLE AND AREA CHORAL EVENTS

- Tuesday, September 20, 2022: All-State Audition Workshop, Comstock Hall, 6:30 - 8:45 PM
- Tuesday, September 27, 2022: District V All-State Workshop, Comstock Hall, 9:00 AM - 1:45 PM
- Monday, October 3-Tuesday, October 11, 2022: Cardinal Singers tour to Germany, performance at the Magdeburg Internationales Chorfest
- Sunday, October 16, 2022: Women's Chorus, Singing Cardsmen, Comstock Hall, 7:30 PM
- Sunday, October 23, 2022: University Chorus, Cardinal Singers, Collegiate Chorale, Comstock Hall, 7:30 PM
- Sunday, November 6, 2022: New Music Festival, Collegiate Chorale and Cardinal Singers, Comstock Hall, 7:30 PM
- Sunday, November 20, 2022: University Chorus, Women's Chorus, Singing Cardsmen, Black Diamond Choir, Comstock Hall, 7:30 PM
- Sunday-Monday, January 22-23, 2023: HONOR CHOIR FESTIVAL
- Thursday, January 26, 2023: Louisville Orchestra, St. Francis in the Fields, Collegiate Chorale performance of Menelssohn: Lobgesang, Vaughan Williams: Benedicite, Vaughan Williams: Toward the Unknown Region, St. Francis in the Fields, 7:30 PM
- Friday, February 17, 2023: Comstock Chamber Choir Showcase, Comstock Hall, 7:00 PM
- Sunday, February 19, 2023: University Chorus, Women's Chorus, Singing Cardsmen, Comstock Hall, 7:30 PM
- Saturday, March 4, 2023: Collegiate Chorale performs Bernstein: Symphony No. 3 (Kaddish) with Louisville Orchestra

University Chorus

Won Joo Ahn, *director*

Soprano 1

Sophie Broadwater
Grayson Brown
Laci Deaton
Myung (Kim) Greenwalt
Bethany Whitney

Soprano 2

Sara Cox
Olivia Damm
Sydney Dunigan
Katie Griffey
Rebecca Klukowski
Kaylee Norman
Susannah Rutkowski

Alto 1

Savanna Arnold
Breanna Boyd
Kiara Brewer-Carroll
Emma Buck
Zyla Dortch
Eva Kate Howell
Brooklyn Rankin
Sam Watkins

Alto 2

Olivia Bickford
Katie Jordan*
Abby Laughlin
Ardyn Lunara
Sarah Martel
Lily Paff
Paris Tooley
Adrian Ward

Tenor 1

James Gibson
Jeremy Nalley

Tenor 2

Alex Barton
Michael Hall
Dakota Loudin
Nathaniel Zsedenyi

Baritone

Cole Anderson
Joshua Crowder
Samuel Hardison
Liam Hedrick
Patrick Jones
Logan Martin
Carter M. Nelson
Tayshawn Nickels
Landon Vandergriff

Bass 2

Guillermo Alfaro
Jeremiah Brown
Connor Hayes
Burvin Jenkins
Siwon Kim*
Dane Kokojan
Matthew Meredith

**graduate student*

University of Louisville

University Chorus, Cardinal Singers, and Collegiate Chorale

Sunday, September 18, 2022
7:30 P.M.

Texts, Translations, and Notes

This evening's concert features the three mixed choruses of the School of Music Choral Department in their opening performances of the 2022-2023 academic year. The **University Chorus** is comprised of voice, piano, guitar, composition, and music therapy majors as well as non-music majors. The ensemble performs a wide variety of accompanied and a cappella choral works. It serves, along with the **Collegiate Chorale**, as an ensemble for the presentation of graduate conducting recitals. The **University Chorus** is conducted by faculty member Won Joo Ahn, who earned her Doctor of Musical Arts degree from the University of Illinois Urbana-Champaign. Graduate students assisting as section leaders in the **University Chorus** include Katie Jordan and Siwon Kim. Ms. Jordan is a 2021 graduate of the School of Music and Mr. Kim is a graduate of the Korea National University of Arts in Seoul, Korea.

The **Cardinal Singers**, conducted by Kent Hatteberg, is the School of Music's chamber choir. The ensemble was founded in 1970 under the name **University Singers** as an outreach organization for the University of Louisville by the late William C. Lathon, former University of Louisville professor. In 1980 Governor John Y. Brown appointed them as Commonwealth of Kentucky "ambassadors of good will." Mr. Lathon conducted the **Singers** until 1991, when long-time Louisville choral director Shirley Wilkinson took over leadership of the ensemble. Dr. Hatteberg began conducting the **Singers** in 1997, and changed the name of the ensemble to **Cardinal Singers** in 1998.

The **Cardinal Singers** regularly perform regionally, nationally, and on the international stage. In October they will travel to Germany to perform at the Magdeburg Internationales Chorfest. This will mark their first trip abroad since 2019, as their recent international engagements were cancelled because of COVID-19. Prior international invitations and opportunities have taken them to Germany, Spain, Austria, Croatia, Slovenia, Poland, Sweden, Estonia, Latvia, Lithuania, Korea, Japan, Thailand, Singapore, Vietnam, Taiwan, China, and Cuba. They have won first place at numerous international competitions and have received a number of special prizes for their international competition performances. They have performed for national or regional conventions of the American Choral Directors Association (ACDA) in 2004, 2008, 2009, 2012, 2013, 2016, and 2017. Together with the Collegiate Chorale, University of Louisville choral ensembles have performed at 11 ACDA conventions since 2000, the most of any school in the United States. They also performed at national conventions of the National Collegiate Choral Organization (NCCO) in 2011 and 2015.

The **Collegiate Chorale**, conducted by Dr. Hatteberg, is the premier choral ensemble of the School of Music. The ensemble collaborates regularly with the **Louisville Orchestra**, including recent performances of Beethoven's **Symphony No. 9**, Leonard Bernstein at **100**, Mozart's **Requiem in D Minor**, Michael Gordon's **Natural History**, a program titled **War and Peace** (with works by Vaughan Williams, Ives, Schoenberg, Monteverdi, and Sebastian Chang), Gustav Holst's **Planets**, Claude Debussy's **Nocturnes**, Gustav Mahler's **Symphony No. 2**, Leonard Bernstein's **Mass**, Carl Orff's **Carmina Burana**. They will perform Mendelssohn's **Lobgesang**, Vaughan Williams's **Benedicite**, and Vaughan Williams's **Toward the Unknown Region** with the Louisville Orchestra and the choir of St. Francis in the Fields in January 2023, and Leonard Bernstein's **Symphony No. 3 (Kaddish)** with the Louisville Orchestra and the Louisville Chamber Choir in March 2023.

The **Chorale** has appeared at numerous state, regional, and national conferences and conventions, including appearances at ACDA conventions in 2000, 2001, 2005, 2008, 2009, and 2011, national conventions of the National Collegiate Choral Organization (NCCO) National Convention in 2008 and 2019, at the Inauguration of President George W. Bush in 2001, and the KMEA State In-Service Conferences in 1998, 2002, 2011, and 2022.

Selections by the University Chorus

Salmo 150

Ernani Aguiar

Ernani Aguiar is one of the most influential contemporary Brazilian composers. In addition to his choral music, he has also written many short instrumental pieces. He has also worked with the eminent musicologist Francisco Curt Lange on the revising and editing of works by composers of the Minas Gerais School of The XVIII century. This *Salmo 150* is very characteristic of his style which is very rhythmic with rapid articulations.

- Notes by Maria Guinand

*Laudate Dominum in sanctis ejus:
Laudate eum in firmamento virtutis ejus.
Laudate eum in virtutibus ejus:
Laudate eum secundum
multitudinem magnitudinis ejus.
Laudate eum in sono tube:
Laudate eum in psalterio et cithara.
Laudate eum in tympano et choro:
Laudate eum in chordis et organo.
Laudate eum in cymbalis benesonatibus:
Laudate eum in cymbalis jubilationis:
Omnis spiritus laudet Dominum.*

*Praise the Lord in his sacred places,
Praise him in the firmament of his power.
Praise him for his mighty acts,
Praise him according to his excellent greatness.

Praise him with the sound of the trumpet,
Praise him with the psaltery and the harp.
Praise him with the timbrel and the dance,
Praise him with strings and pipes.
Praise him with high-sounding cymbals,
Praise him with cymbals of joy.
Let everything that has breath praise the Lord!*

Domine fili unigenite (Gloria RV 589)

Antonio Vivaldi

Antonio Vivaldi was an influential Italian Baroque composer. Vivaldi was a virtuoso violinist, Catholic priest, and a teacher at the Pio Ospedale della Pietà. His experience as a violinist is perhaps what gives his music its distinct rhythmic character. Vivaldi's musical contributions include 46 operas and several sacred choral works. He also wrote over 500 instrumental concertos, including the very well-known violin concerto, *Le quattro Stagioni* (The Four Seasons).

Vivaldi wrote three settings of Gloria of which only two works, RV 588 and RV 599, are preserved. *Gloria in D Major* (RV 589), the most popular of his Gloria settings, was written around 1716 during Vivaldi's time at the Ospedale della Pietà, an orphanage for girls in Venice. *Domine fili unigenite*, the seventh movement of the Gloria set, is written in F major and triple meter. Vivaldi used chains of hemiolas at the end of each phrase, and this gives the rhythmic effect of altering the grouping of the beats. The composer used dotted rhythms (long-short) throughout this movement and varied the texture by placing paired voices in polyphonic passages and four voices in homophonic sections.

Domine fili unigenite, Jesu Christe.

Lord, the only begotten son, Jesus Christ.

Alma Redemptoris Mater

Giovanni Pierluigi da Palestrina

Italian composer Giovanni Pierluigi da Palestrina was a prominent composer in polyphonic writing in the sixteenth century. His extensive output includes over 105 masses, 250 motets, and 140 madrigals.

Alma Redemptoris Mater is an antiphon of the Blessed Virgin Mary sung during Advent and until the Feast of the Purification. Although Palestrina is best known for his outstanding polyphonic composition technique, he wrote this motet in a homophonic style with a bit of imitative paired voices. This four-voiced motet opens with the incipit based on the original chant melody, followed by the choir. The soothing melody line with gentle harmonic motion generates a meditative atmosphere with wonder and expectation for the seasons of Advent.

*Alma Redemptoris Mater,
quae pervia caeli porta manes,
et stella maris succurre cadenti,
surgere qui curat populo;*

*Loving Mother of the Redeemer,
who remains the accessible Gateway of Heaven
and Star of the Sea,
Give aid to a falling people that strives to rise;*

*Tu quae genuisti, natura mirante,
tuum sanctum Genitorum:
Virgo prius ac posterius,
Gabrielis ab ore sumens illud Ave,
peccatorum miserere.*

*O Thou who begot thy holy Creator,
While all Nature marveled,
Virgin before and after
receiving that "Ave" from the mouth of Gabriel
Have mercy on us.*

Plenty Good Room

Traditional Spiritual, arr. Jay Althouse

Jay Althouse is American composer who has more than 600 works in print for choirs of all levels. He received a B.S. degree in Music Education and an M. Ed. Degree in Music from Indiana University of Pennsylvania.

This work, based on the African American Spiritual *Plenty Good Room*, speaks of faith and hope toward God who has many dwelling places. The rhythmic drive and energy with rich harmonies on both vocal and piano parts create a joyful and exciting mood.

Refrain:

*Plenty good room, plenty good room
Plenty good room in the Kingdom!
Plenty good room, plenty good room,
Plenty good room in my Father's kingdom,
Plenty good room, plenty good room,
So choose your seat and sit down.*

1.

*I would not be a sinner,
I'll tell you the reason why;
'cause if my Lord should call on me,
I wouldn't be ready to die.*

2.

*I would not be a liar,
I'll tell you the reason why;
'cause if my Lord should call on me,
I wouldn't be ready to die.*

Refrain

Selections by the Cardinal Singers

Ehre sei Gott in der Höhe (Die deutsche Liturgie)

Felix Mendelssohn

The three movements of Mendelssohn's *Die deutsche Liturgie* were intended for liturgical use in the Berliner Dom, while Mendelssohn was in service to the King of Prussia. They were completed on October 28, 1846, three months after the completion of *Elijah*, and just one year before his death. The majestic works, like the psalms of opus 78, reveal Mendelssohn's artistry in eight-part *a cappella* writing.

Ehre sei Gott in der Höhe is set to Luther's translation of the Latin Mass Gloria. It begins with unison male voices, and within twelve measures expands to eight parts in the key of D major. This texture continues until the Adagio, where four solo voices are used on the text *Der du die Sünde der Welt trägst*, answered by a choral cry for mercy. Antiphonal writing and an eight-part fugato section conclude the movement.

*Ehre sei Gott in der Höhe,
unde Friede auf Erden
und den Menschen ein Wohlgefallen!*

*Wir loben dich, wir benedeien dich,
wir beten dich an,*

*Glory to God in the highest,
and on earth peace
to all those of good will!*

*We praise thee, we bless thee,
we worship thee,*

wir preisen dich, wir sagen dir Dank
um deiner grossen Herrlichkeit willen.
Herr, Gott! Himmlischer König!
Allmächtiger Vater!
Herr, du eingeborner Sohn, Jesu Christe!
Herr, Gott, du Lamm Gottes,
Sohn des Vaters!

Der du die Sünde der Welt trägst,
erbarme dich unser!
Der du die Sünde der Welt trägst,
nimm an unser Gebet!
Der du sitztest zur Rechten des Vaters,
erbarme dich unser!

Denn du allein bist heilig,
denn du allein bist der Herr,
du allein bist der Allerhöchste, Jesus Christus,
mit dem heiligen Geiste
in der Herrlichkeit Gottes des Vaters. Amen!

we glorify thee, we give thanks to thee
according to thy great glory.
Lord God, heavenly King,
God the Father almighty.
Lord Jesus Christ, the only begotten Son!
Lord God, Lamb of God,
Son of the Father!

Thou who takest away the sins of the world,
have mercy upon us!
Thou who takest away the sins of the world,
receive our prayer!
Thou who sittest at the right hand of the Father,
have mercy upon us!

For Thou alone art holy,
Thou alone art the Lord,
Thou alone art the most high, Jesus Christ,
with the Holy Spirit
in the glory of God the Father. Amen!

and the swallow

Caroline Shaw

Caroline Shaw is a New York-based musician—vocalist, violinist, composer, and producer—who performs in solo and collaborative projects. In 2013, she became the youngest recipient of the Pulitzer Prize for Music in history for *Partita for 8 Voices*, written for the Grammy-winning vocal ensemble Roomful of Teeth, of which she is a member. Shaw studied at Rice, Yale, and Princeton, currently teaches at NYU, and is a Creative Associate at the Juilliard School.

Shaw's setting of Psalm 84, *and the swallow*, was written in 2017 for The Psalms Experience, a festival hosted by New York's Lincoln Center and that presented performances of all 150 Psalms by 150 different composers. *and the swallow* was premiered by The Netherlands Chamber Choir on November 11, 2017 at Union Theological Seminary. Shaw explained in an interview with NPR that she was mindful of the unrest in Syria at the time she was composing this piece. "The second verse is: 'The sparrow found a house and the swallow her nest, where she may place her young,' which is just a beautiful image of a bird trying to keep her children safe... People trying to keep their family safe."¹ Throughout Shaw's setting of the Psalm, many passages with direct references to "God" or "Lord" are replaced by vocalises evocative of bird songs and performed by humming or singing on a neutral syllable.

- Note by Austin Echols

*how beloved is your dwelling place, o lord of hosts
my soul yearns
faints
my heart and my flesh cry out
the sparrow found a house,
and the swallow her nest,
where she may raise her young
they pass through the valley of bakka
the make it a place of springs
the autumn rains also cover it with pools*
Psalm 84:1-3, 6

¹ Jeff Lunden, "150 Psalms, 12 Days: Music for Challenging Times at the White Light Festival," NPR.org (National Public Radio, November 5, 2017), <https://www.npr.org/sections/deceptivecadence/2017/11/05/561849575/150-psalms-12-days-music-for-challenging-times-at-the-white-light-festival>.

Japanese composer/conductor Ko Matsushita graduated with a degree in composition from the Kunitachi College of Music, where he is now a lecturer. He studied choral conducting with Péter Erdei in Hungary. He is the author of a Junior High School music textbook published by Kyoiku Publishing. Additionally, he is an Executive Board Member of the Japan Choral Association and vice-president of the Tokyo Choral Association. He is resident conductor and artistic director of thirteen choirs. Ensembles under his direction have won prizes at numerous international competitions. His mixed choir *Vox Gaudiosa* performed at 7th World Choral Symposium in Kyoto, Japan in 2005. In 2005, Mr. Matsushita became the first Asian to receive the "Robert Edler Prize for Choral Music," an award bestowed on the best conductor, composer, or choir for their extraordinary endeavors throughout that year around the globe. His choir The Metropolitan Chorus of Tokyo was invited to the National Conference of the American Choral Directors Association in Salt Lake City in 2015. He is frequent member of international juries at choral competitions and an active workshop clinician and lecturer.

O lux beata Trinitas, for six-part chorus, is a powerful work of mixed meter, driving rhythm, and mighty block chords. While it is largely tonal in harmony, it features a static, repetitive first soprano part paired with the melodic motion of the second soprano, creating riveting half-step and whole step dissonances. The quiet beginning features clashing rhythms between the soprano parts on a unison D, lending a mysterious quality to the opening; the entrance of the male voices establishes the tonality; first in G major, then A major. As the work unfolds, the tonality shifts to C major, with biting major chord clashes between the men's and women's voices. An abrupt jump to a tritone F-sharp, with the voices chanting the text in octaves, leads to a B major section. A return to C major, only this time in *fortissimo*, is even more penetrating than before. From its onset, *O lux beata Trinitas* does not let up in energy and drive.

*O lux beata Trinitas,
et principalis Unitas,
iam sol recedit igneus,
infunde lumen cordibus.*

*Te mane laudum carmine,
te deprecemur vespere;
te nostra supplex gloria
per cuncta laudet saecula.*

*O Trinity of blessed Light,
and principal Unity,
Now that the fiery sun recedes,
Illuminate with heavenly light our hearts*

*Thee we praise with song in the morning,
Thee we beseech in the evening,
Thy suppliant glory we adore,
Throughout all ages forever.*

- attributed to St. Ambrose

Salve Regina

Herbert Howells

Herbert Howells studied composition with Charles Villiers Stanford and counterpoint with Charles Wood at the Royal College of Music in London. In 1920 he was appointed an instructor in composition, a position he held until he was in his eighties. He succeeded Gustav Holst as music director at St. Paul's Girls' School in 1936, remaining there until 1962. He was a professor of music at the University of London from 1954 to 1964. *Salve Regina*, composed for SSATBB chorus, is from his *Four Anthems to the Blessed Virgin Mary*, op. 9. It is an early work, dating from around 1915, when Howells was in his early 20's.

*Salve Regina, Mater misericordiae:
Vita, dulcedo, et spes nostra, salve.
Ad te clamamus, exsules filii Hevae.
Ad te suspiramus, gementes et flentes,
in hac lacrymarum valle.
Eia ergo, Advocata nostra,
illos tuos misericordes oculos ad nos converte.
Et Jesum, benedictum fructum ventris tui,
nobis post hoc exsiliium ostende.
O Clemens: O pia: O dulcis Virgo Maria.*

*Hail, O Queen, Mother of mercy;
our life, our sweetness, and our hope: hail!
To thee we cry, poor banished children of Eve.
To thee we send up our sighs, groaning and weeping
in this valley of tears.
Hasten therefore, our Advocate,
and turn your merciful eyes toward us.
And show us Jesus, the blessed fruit of your womb,
after this exile.
O merciful, O pious, O sweet Virgin Mary.*

Daniel, Daniel, Servant of the Lord

Spiritual, arr. Undine S. Moore

Undine Smith Moore was a notable female composer and arranger. She began her piano studies at the age of seven. She graduated from Fisk University, then went on to Juilliard for further study. She taught piano, organ, and music theory at Virginia State College (now Virginia State University) from 1927 to 1972. Her compositions include works for piano and other instrumental groups, but she is better known for her choral works.

Daniel, Daniel, Servant of the Lord, a setting of an African-American spiritual, is certainly her most often-performed choral work. She dedicated the 1952 arrangement to her mother.

Refrain:

*Oh, the king cried, "Oh! Daniel, Daniel,
Oh! Daniel, Daniel,
Oh! A-that-a Hebrew Daniel,
Servant of the Lord"*

*Among the Hebrew nation
one Hebrew, Daniel was found.
They put him in a-the lion's den.
He stayed there all night long.*

Refrain

*Now the king in his sleep was troubled,
And early in the morning he rose,
To find God had sent a-his angel down
To lock the lion's jaws!*

Refrain

Selections by the Collegiate Chorale

Cibavit eos

William Byrd

Esteemed British composer William Byrd remained a devout Catholic throughout his career, even though he was working in post-Reformation Protestant England. He composed some 470 works, including numerous works for the English Service, polyphonic motets in English and Latin, secular vocal works, and significant keyboard and consort music. He wrote sacred Latin music throughout his career, even though these works were banned from being used in the Anglican church. In the 1590s Byrd began a project of writing music specifically for Catholic services; fifteen years later, in 1605, the *Gradualia I* was published, which contained a set of Mass propers for the major feasts of the church year along with music for Marian feasts and Marian votive Masses.

Cibavit eos was published in this first set of *Gradualia* (another set would follow two years later). The text is for the feast of Corpus Christi, traditionally celebrated on the Sunday following Trinity Sunday in the Catholic Church. The four-voice motet is in three distinct parts. It opens with an imitative style of polyphonic writing; then voices are paired at expressions of *Alleluia*. The middle section is an imitative trio for the upper three voices. The final section is a setting of the Gloria Patri text, with a return to the four-part texture of the first part.

*Cibavit eos ex adipe frumenti. Alleluia.
Et de petra melle saturavit eos. Alleluia
Exultate Deo adjutori nostro:
Jubilare Deo Jacob.
Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio,
et nunc, et semper,
et in saecula, saeculorum. Amen.*

*He fed them from the fat of the wheat. Alleluia.
And with honey from the rock satisfied them. Alleluia.
Rejoice in God our helper:
Sing for joy to the God of Jacob.
Glory be to the Father, and to the Son,
and to the Holy Spirit
As it was in the beginning,
is now, and ever shall be,
World without end. Amen.*

Laudate Dominum

Josef Gabriel Rheinberger

German composer, organist, conductor and teacher, Joseph Rheinberger was born in Vaduz, Liechtenstein. He showed exceptional musical talent from his young age, being organist at the main church in Vaduz at the age of 7. He studied music at Munich Conservatorium where he became a professor for piano and composition part. When he was 25 years old, he was appointed Director of the Munich Oratorienverein and conducted large scale choral/orchestral works of Bach, Handel, Mozart, Haydn, Beethoven and Mendelssohn. This experience may have contributed to Rheinberger's conservative musical style that modeled much of his music on the works of past-era composers such as J.S Bach, Mozart, and Beethoven. He wrote wide range of music from orchestra works to voices including his outstanding 20 organ sonatas; he also contributed to sacred music with his 22 masses, 5 oratorios, 81 motets and hymns.

Laudate Dominum is from Vier Sechstimmige Motetten, Op. 133 (Four Six-Voiced Motets). The initial onset is a majestic fanfare exchanged between women and men followed by lyrical section with imitative polyphonic setting, in contrast to the previous straight-forward homophonic setting. Through transition of the text *Omnia quae cunq̄ue voluit*, the music repeats the initial onset, and finally every voice meets together to make a thick homophonic texture for the closing of the piece.

*Laudate Dominum,
quia benignus est:
psallite nomini eius,
quoniam suavis est:
omnia quae cunq̄ue voluit,
fecit in caelo et in terra.*

*Praise the Lord,
for the Lord is good;
sing praise to his name,
for that is pleasant.
All that the Lord wills he does
in heaven and on earth.*

Psalm 135:3,6

Vexilla regis

Anton Bruckner

Austrian composer Anton Bruckner is best known for his symphonies, his large-scale choral works, and his a cappella motets. The oldest of eleven children, he received musical training from an early age as his parents were involved in musical activities in their hometown of Ansfelden. He studied organ as a child and at the age of thirteen was sent to the Augustinian monastery in Sankt Florian as a choirboy. Here he continued his organ study and also studied the violin. He later returned as organist at Sankt Florian at the age of 24.

Bruckner began composing in his late teenage years, but his greatest activity as a composer was from his late thirties through the end of his life. Many of his finest motets were composed while he was living and working in Vienna in his 40's, 50's, and 60's. *Vexilla regis* (WAB 51), written in February 1892 for Good Friday, is the last motet he composed. The text is taken from the hymn of the same name, written by Venantius Fortunatus. It is a strophic work comprising three verses, each 35 measures long. Written in Phrygian mode, the motet exhibits Bruckner's style in mixing elements of a Renaissance backdrop with his unique manner of wandering harmonies and unexpected modulations to distant keys. It was first performed on Good Friday, April 15, 1892.

*Vexilla regis prodeunt:
Fulget crucis mysterium
Quo carne carnis conditor,
Suspensus est patibulo.

O Crux ave, spes unica,
Hoc passionis tempore.
Auge piis justitiam,
Reisque dona veniam.

Te, summa Deus Trinitas,
Collaudet omnis spiritus:
Quos per crucis mysterium
Salvas, rege per saecula. Amen.*

*Abroad the Regal Banners fly:
Now shines the cross's mystery
upon it Life did death endure,
And yet by death did life procure.

Hail cross, our only hope,
in the mournful passion-time.
Increase the righteousness of the righteous,
I will give you gifts.*

*You are the supreme God of the Trinity,
let every creature laud:
who through the mystery of the cross
Save the King for all ages. Amen.
Venantius Fortunatus (530 – 609)*

Requiem (Messa di Requiem)

Ildebrando Pizzetti

Italian composer Ildebrando Pizzetti entered the conservatory in Parma at the age of fifteen, earning his diploma in composition in 1901. There, his focus on a study of Italian music of the 15th and 16th century and his study of Gregorian chant were highly influential in his compositional style throughout his lifetime. After graduating, Pizzetti made his living as a conductor, composer, and teacher who taught harmony in Parma, Florence, and Rome. A highly conservative composer, Pizzetti rejected avant-garde composers like Schönberg and Stravinsky and instead called for a return to traditional forms of music fused with Romantic harmonies.

Pizzetti completed the *Messa di Requiem* in 1923. The opening movement begins with a chant-like melody in d minor in the bass voices. At the text *et lux perpetua* (and light eternal) the other voices enter in successive layers of imitative melodies that emulate a Renaissance polyphonic style. After the brief *Te decet* passage, Pizzetti returns to the opening melody, this time in the alto voices adorned with descending interweaving scale passages in the other voices. The *et lux perpetua* returns, leading to a fugato treatment of the Kyrie from the Mass Ordinary.

Requiem aeternam dona eis Domine:

Et lux perpetua luceat eis.

Te decet hymnus Deus in Sion,

Et tibi reddetur votum in Jerusalem:

Exaudi orationem meam, ad te omnis caro veniet.

Kyrie eleison, Christe eleison, Kyrie eleison.

Eternal rest give unto them, O Lord:

And let perpetual light shine upon them.

A hymn, O God, becometh Thee in Zion,

and a vow shall be paid to Thee in Jerusalem.

Hear my prayer, all flesh shall come to Thee.

Lord have mercy, Christ have mercy, Lord have mercy.

Das ist ein köstliches Ding

Georg Schumann

Composer, organist, violinist, and choral conductor Georg Schumann was trained in Dresden and at the Leipzig Conservatory, where he studied piano with Reinecke. He directed the *Danzig Gesangverein* (1890-1896) and the Bremen Philharmonic Orchestra and Chorus (1896-1899). In 1900 he was appointed conductor of the Berlin *Singakademie*, a post he held for fifty years (1900-1950). He succeeded Max Bruch as professor of composition at the *Berlin Akademie der Künste* in 1913, and became president of the institution in 1934. *Das ist ein köstliches Ding* is from a set of three motets that were published in 1910. While tonal in harmony, *Das ist ein köstliches Ding* is in the late German Romantic style, with long phrases and surprising harmonic shifts.

*Das ist ein köstliches Ding,
dem Herrn danken and lobsingend
deinem Namen, du Höchster,
des Morgens deine Gnade,
des Abends deine Güte,
des Nachts deine Wahrheit verkündigen,
denn, Herr, du lässest mich fröhlich singen
von deinen Werken,
ich rühme die Geschäfte deiner Hände.
Herr, wie gross sind deine Werke.*

*Der Gerechte wird grünen wie ein Palmenbaum,
er wird wachsen wie eine Cedar auf Libanon.*

*Und wenn sie gleich alt werden,
werden sie dennoch blühen und grünen
und verkündigen deine Güte.*

*Das ist ein köstliches Ding,
dem Herrn danken and lobsingend
deinem Namen, du Höchster,
des Morgens deine Gnade,
des Abends deine Güte,
ich will singen dir, du treuer Gott.
Es ist ein köstlich Ding
dir danken mein Gott.*

*This is a precious thing,
to give thanks to the Lord, and to sing praises
to your name, Thou Highest,
in the morning your grace,
in the evening your goodness,
and in the night your truth to proclaim,
for, Lord, you let me joyfully sing
of your works,*

*I praise the accomplishments of your hands.
Lord, how great are your works.*

*The righteous will flourish like a palm tree,
and grow like a cedar in Lebanon.*

*And when they become old,
they will yet bloom and flourish
and proclaim your goodness.*

*This is a precious thing,
to give thanks to the Lord, and to sing praises
to your name, Thou Highest,
in the morning your grace,
in the evening your goodness,
I want to sing to you, you faithful God.
It is a precious thing
to give thanks to you my God.*

Psalm 92:1-5, 13-14

University Symphony Orchestra

Kimcherie Lloyd, Director



Sunday, September 18, 2022
Comstock Concert Hall
3:00 p.m.

PROGRAM

Fanfare and March for Brass Ensemble,
Timpani and Percussion (2001)

James M. Stephenson III
(b. 1968)

Misaki Hall, conductor

In partial fulfillment of the requirements of the Master of Music in Orchestral Conducting degree

Symphony Op. 11, No. 2 in D (approx. 1780)

Joseph Bologne,
Chevalier de Saint-Georges
(1739-1799)

I. Allegro Presto

II. Andante

II. Presto

Symphony No. 7 in B minor, "Unfinished," D. 759 (1822)

Franz Schubert
(1797-1828)

Allegro moderato

Andante con moto

Academic Festival Overture, Op. 80 (1880)

Johannes Brahms
(1833-1897)

ARTIST BIOGRAPHIES

UNIVERSITY SYMPHONY ORCHESTRA

The University Symphony Orchestra is the premier orchestral ensemble at the University of Louisville, performing a great variety of orchestral literature from standard repertoire to music of the 21st century. Composed primarily of music majors (undergraduate and graduate), the USO is open by audition to any UofL student. Most notably, the USO gave its Carnegie Hall debut in 2007, was a featured ensemble at the College Orchestra Director's National Conference in 2010 and a featured ensemble at the KMEA Conference in 2012. The USO is active in promoting music of living composers such as Jennifer Higdon and Diane Wittry. A recent recording features the University Symphony Orchestra and cellist Paul York performing Witold Lutosławski's Concerto for Cello and Orchestra, performed and recorded in the Fall of 2015. Each year, the USO presents a variety of concerts, including the highly popular Halloween Spooktacular and the New Music Festival concert, which has included music by guest composers such as Karel Husa, John Corigliano, and Brett Dean. The USO also performs standard orchestral literature, including recent performances of Brahms Symphony No. 1 in C minor, Brahms Variations on a Theme By Haydn, Beethoven Mass in C Major, Prokofiev Symphony No. 1, and Shostakovich Symphony No. 9. In addition to its own performance schedule, the USO regularly joins the UofL Opera Theatre for a fully staged production. Recent opera productions include The Telephone, Dido & Aeneas, Down in the Valley, Doctor Miracle, Appalachian Spring, and The Tender Land.

KIMCHERIE LLOYD

Professor Kimcherie Lloyd is currently the Director of Orchestral Studies and Opera Theatre in the School of Music, serves as the Director of Undergraduate Studies, and is also the National President of the College Orchestra Directors Association. In addition to orchestra and opera theatre, Professor Lloyd teaches instrumental graduate and advanced undergraduate conducting. Professor Lloyd holds a Bachelor and Master's degree in piano performance from Eastern Michigan University, a Master's degree in orchestral/opera conducting from Louisiana State University and was a member of the Apprentice Conducting Program at the University of Minnesota School of Music. As an apprentice conductor, Professor Lloyd worked with the Minnesota Orchestra, St. Paul Chamber Orchestra, Minnesota Opera, Minnesota Composer's Forum, Minneapolis Symphony and the Plymouth Music Series. In addition to her studies in the US, Professor Lloyd studied conducting with Julius Kalmar at the Conservatorium in Vienna, Austria.

Professionally, Ms. Lloyd served as Director of Music with Kentucky Opera from 1999-2007, where she was the Music Director for the Rudd Young Artist Program and Assistant Conductor/Chorus master for the main stage productions. Other past affiliations include the Louisville Orchestra, the Louisville Youth Orchestra, Music Theater of Louisville, Voices of Kentuckiana, the Minnesota Orchestra, Minnesota Opera, St. Paul Chamber Orchestra, MacPhail Center for Arts, Baton Rouge Opera, Tecumseh Pops Orchestra and the Ann Arbor Chamber Orchestra. Internationally, Ms. Lloyd has guest conducted in Vienna, Austria, Lyon, France, Katowice, Poland, San Jose, Costa Rica and Recife, Brazil, and Loja, Ecuador.

Professor Lloyd's former conducting students hold major positions in Ecuador, Brazil, Korea, Germany and the US. In addition to her performance activities, Professor Lloyd is an active researcher in comparative humanities. Her current research focus pertains to historical erasure of women in 19th and 20th century America in classical music and the intersection of gender and leadership.

PERSONNEL

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, Director

Misaki Hall and Christopher Wolfzorn, Assistant Conductors

VIOLIN I

Namfon Tanakom, concertmaster
Aimee Quinn
Samantha Lamkin
Kerwin Gonzalez
Joseph Levinson
Maddie Rowe
Anna Laverty
Mia Lozado
Angkun Uabamrungjit

VIOLIN II

Ryan Li, principal
Erin Lewis
Reagan Ballard
Dayana Cedeno
Antonio Thai
Bria Quinn
Donovon McDonald
Grace Choo
Emily Fisher

VIOLA

Nathaniel Jackson, principal
Sheronda Shorter
Thomas Gielow
Andrew Baldeon
Morgan Schumacher
Pablo Reyes
Abbie Camp

CELLO

Roman Wood, principal
Brendan Stock
Benjamin Meitzen
Ainsley Moore
Nathan Tantasook
Owen Talley
Norah Stone
Elenore Ragan
Tristan Nava
Gillian Faulkner
Logan Florence
Haydn Sizer

DOUBLE BASS

Jonathan Kaiser, principal
Tina Slone
Andrew Van Meter
Eric Eastman
Sophia Waldschmidt
Rachael Cole
Michael Dennis
Brennen Taggart

PICCOLO

Alison Addie

FLUTE

Cameron Bilek
Trent Ripberger
Alison Addie

OBOE

Stephanie Hile
Jackson Brummett
Lillian Reed

CLARINET

Rachel Wilson
Rami Darhali

BASS CLARINET

Chandler Crane

BASSOON

Zachary Lynn
Jackie Royce*

HORN

Michael Coleman
Christopher Woosley
Korey Garcia
Jared Buckner
Jeffrey Hadfield

TRUMPET

Will French
Colt Howell
Maddy Leger
Gabe Edwards

TROMBONE

Logan Meyers
Sean Small

BASS TROMBONE

Cody Coleman

TUBA

Owen Davis
Ben Bunting

PERCUSSION

Stephanie Lawson
Dalton Powell
Paul Pfeifer
Peony Zhao

LIBRARIANS

Misaki Hall
Christopher Wolfzorn

* Guest

PROGRAM NOTES

PROGRAM NOTES

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University of Louisville

presents

University Jazz Combos



Monday, September 19, 2022

Bird Concert Hall

7:00 p.m.

PROGRAM

Bucky Pizzarelli Combo

Work Song	Nat Adderley (1931-2000)
Sun Shower	Kenny Barron (1943-)
Witch Hunt	Wayne Shorter (1933-)

Tanner Morrison – trumpet
Phenex Schwarz-Ward – saxophone
James Powell – guitar
Ingrid Detken - piano
Jaden Palensky - bass
Jared Andrews - drums
Mike Tracy - director

Joe Pass Combo

The Jody Grind	Horace Silver (1928-2014)
Voce e Eu	Vinícius de Moraes (1913-1980)
Body And Soul	Johnny Green (1908-1989)
Cherokee	Ray Noble (1903-1978)

Peter Meyer - bass
Darius Ca'Mel - drums
Diego Silva - drums
Christian Olds, drums
Gabe Evens, piano and director

PROGRAM

Jim Hall Combo

One For The Woofer

Billy Taylor (1921 – 2010)

Waltz For Daphne

David Bromberg (1945-)

Springdance

Michael Phillip Mossman (1959-)

Thomas Putterbaugh - trumpet

Ivo Ferigra – trombone

Carter Scofield – guitar

Will Doty - piano

Cam Gooden – bass

Evan Price – Drums

Chris Fitzgerald, director

PROGRAM

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Anna Petrova

“Flights of Fancy”

Solo Piano Recital



Wednesday, September 21, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

“Jamaican Medley” (1983)

Eleanor Alberga
(b. 1949)

“Papillons” Op. 2

Robert Schumann
(1820 – 1856)

Sonata-Fantasy, Op. 19, No. 2

Alexander Scriabin
(1872 – 1915)

I. Andante

II. Presto

Nocturne from Soirees Musicales, Op. 6

Clara Schumann
(1819 – 1896)

From *Images* Book I and II

Claude Debussy
(1862 – 1918)

Mouvement (Movement)

Cloches à travers les feuilles (Bells through the leaves)

Poissons D’or (Golden Fish)

“Mephisto Waltz” No. 1, S. 514

Franz Liszt
(1811 – 1886)

PROGRAM NOTES

Eleanor Alberga is a Jamaican composer whose piano music draws on her Jamaican background in the use of color and cross-rhythms. This piece was composed for a concert marking the 21st anniversary of Jamaica's independence, and is based on a variety of Jamaican **folk songs** speaking of the history of the Jamaican people, their hopes and dreams.

Robert Schumann drew inspiration for his musical compositions from literature, most specifically from the works of E.T.A. Hoffman and J.P. Richter. *Papillons* is based on a story from the novel *Flegeljahre* by J. P. Richter where two twin brothers, called Walt and Vult Harnisch, compete with each other for the affections of a lady called Wina at a masked ball. Schumann wrote in greater detail to Ludwig Rellstab regarding how the *Papillons* arose: "You remember the last scene in *Flegeljahre* - masked ball - Walt - Vult - masks - Wina - Vult's dancing - the exchange of masks - confessions - anger - revelation - the hurrying away - **the closing dream** and then the departing brother. I often turned to the last page, **for the end seemed like a fresh beginning**, and almost unconsciously I found myself at the piano, and thus one *Papillon* after the other came into existence." In the final bars, the fragmented *Grossvaterntanz* illustrates the scene of **dancers dispersing in the morning and the music vanishing into thin air**.

Scriabin's Piano Sonata No. 2, Sonata-Fantasy, combines Chopin-like Romanticism with an impressionistic touch. The piece is divided into two movements (*Andante and Presto*), and it is part of a tradition of artworks inspired by the world of water. In this piece, the sea is seen both as a sound icon of infinity, of our ancestral womb, cosmic water, as well as a metaphor for a hostile and dangerous environment, a mirror of our own psychic subterranean currents.

Nocturnes were considered **Dreams** or **Fancies** when they were invented in the 19th century. They were said to be "**reveries of a soul, fluctuating from feeling to feeling in the still of the night**." **Clara Schumann** wrote *Soirees Musicales* Op. 6 between 1835 or 1836, when she was 16 or 17 years old. Perhaps the most inspired piece of the *Soirées Musicales* is the "Notturmo," in F major. The depth of feeling suggested by the long melodic line is remarkable for a 16-year-old composer. In his *Neue Zeitschrift für Musik* of September 12, 1837, Robert Schumann described Clara's piece as boasting a "wealth of unconventional resources, an ability to entangle the secret, more deeply twisting threads and then to unravel them." Clara's Op. 6, No. 2 would later appear in Robert's *Novelletten*, Op. 21.

Incubated in Impressionism in the visual arts and the Symbolist movement in literature, **Debussy** was alert to the intoxicating interplay of words and images. "I am almost as fond of pictures as I am of music," he wrote. He composed two sets of musical *Images* for piano and in lieu of a visual stimulus, Debussy deployed carefully wrought titles, by turns **evocative** and enigmatic, to stimulate the imaginations of his listeners. The carefully chosen words for the titles induce speculations and defy explication. Indications in the score are equally suggestive. We find "comme une buée irisée" (like an iridescent mist)

PROGRAM NOTES

amid tantalizing hints of an East Asian gamelan ensemble. Asian influences prevail in “Poissons d’or”; not “Goldfish” as it is often mistranslated, but “Golden Fish,” based on a Japanese lacquer panel depicting two golden koi sporting under a willow branch that was in the composer’s possession.

The Mephisto Waltz No. 1 is **Liszt’s** virtuoso depiction of an episode from the Austrian poet Lenau’s verse poem of the Faust legend. There is a wedding feast in progress in the village inn, with music, dancing, and carousing. Mephistopheles and Faust pass by, and Mephistopheles induces Faust to enter and take part in the festivities. Mephistopheles snatches the fiddle from the hands of a lethargic fiddler and draws from it indescribably seductive and intoxicating strains. The amorous Faust whirls about with a full-blooded village beauty in a **wild dance; they waltz in mad abandon** out of the room, into the open, **away into the woods**. The sounds of the fiddle grow softer and softer, and **the nightingale warbles his love-laden song**.

ARTIST BIOGRAPHY



ANNA PETROVA

Praised for her “artistic, clear and enlightened” performances (BBC Magazine) of “technical brilliance and complete emotional engagement” (Fanfare Magazine), Bulgarian pianist **Anna Petrova** performs extensively as both soloist and chamber musician around the globe. She has been the recipient of top honors and awards at numerous competitions internationally, including the Queen Elisabeth and Jose Roca Competitions, MAW Alumni Enterprise Award, and the Bulgarian Ministry of Culture among many others.

Petrova serves as the Assistant Professor of Piano at the University of Louisville in Kentucky, Visiting Faculty at the Manhattan School of Music, and Visiting Professor of Piano and Chamber Music at Musical Arts Madrid in Spain. She enjoys offering regular masterclasses around the world at institutions from the Beijing Central and Tianjin Conservatories in Asia, to the Jerusalem Music Center and Edward Said National Conservatory of Music in the Middle East, Musical Arts Madrid and FORUM Festival in Spain, Meadowmount School of Music and Manhattan School of Music in the US, and Memorial University in Canada.

In 2018, Petrova was honored at the United Nations for her work with refugees around the globe through the Novel Voices Refugee Aid Project. Currently, she co-directs the Novel Voices Distance Learning branch of the musical non-profit Project: Music Heals Us, bringing weekly virtual lessons, masterclasses, and workshops to underserved students in Kenya, El Salvador and the Middle East.

As a soloist Petrova has appeared with the Virginia Symphony, Monterey Symphony, Manhattan Chamber Sinfonia, Louisville Orchestra, the Iasi and Timisoara Philharmonics, Valencia Symphony Orchestra, Orchestra of Wallonia, as well as all of the major orchestras in her native Bulgaria. She has collaborated with numerous world-renowned conductors including Paul Goodwin, JoAnn Falletta, Philippe Entremont, Roderick Cox, Jonathan Rush, Jonathan Pasternack, Max Bragado-Darman, Bruno Aprea, Ramón Tébar, Francisco Valero-Terribas, and Horia Andresecu.

Highlights of recent seasons include several highly-acclaimed solo and concerto appearances including a return engagement with the Monterey Symphony Orchestra in which Petrova was praised for “the vitality in her crisp playing... [brought out] an impetuous excitement that stirred the audience to its feet!” Other memorable performances include the Karel Husa Concertino for Piano and Wind Ensemble at the Zofin Palace in Prague, Czech Republic; the Grieg Piano Concerto with the Louisville and Port Angeles Orchestras; solo recital tours of China and Chile; the Rachmaninoff Second Piano Concerto and the Rhapsody on a theme by Paganini, Prokofiev First and Third Piano Concertos, Beethoven's Fourth and Triple Concertos. Petrova has appeared in recital in such revered venues as Carnegie's Weill Recital Hall, New York's Metropolitan

ARTIST BIOGRAPHY

Museum of Art, the Smithsonian Museum, the Concertgebouw in Amsterdam, the National Center for the Performing Arts in Beijing, the Jerusalem Music Center, the Oslo Concert Hall, the Auditorio Ciudad de Leon in Spain, and the Palau de la Musica in Valencia, Spain.

A passionate chamber musician, Petrova has appeared as both a performer and teacher at festivals around the world, including Mozartfest, Musc@Menlo, Music Academy of the West, Virginia Arts Festival, Malaga Clasica, and the Holland Music Sessions among others. She has collaborated with such renowned artists as Andre-Michel Schub, Jinjoo Cho, Clive Greensmith, Alexander Sitkovetsky, as well as members of the Dover, Escher and Juilliard Quartets. She is a member of two award-winning ensembles: the viola-piano Carr-Petrova Duo with violist Molly Carr and the clarinet-viola-piano Iris Trio with clarinetist Christine Carter and violist Zoë Martin-Doike.

Petrova's debut album, *Slavic Heart*, released by the German label Solo Musica (2022), received five-star reviews by Spain's Ritmo Magazine which commented, "One would think this is an album for a virtuoso, but this *Slavic Heart* is also full of dreamy moments where the pianist is a narrator and a poet." Fanfare Magazine also labeled the recording as "superb, a marvelous showcase for Petrova's splendid pianism and artistry" and giving the "highest recommendation."

Additionally, the Carr-Petrova Duo's debut album *Novel Voices*, released on the Melos label in 2018, was immediately chosen by Spain's Classical Music Magazine Ritmo as one of its "Top 10 CDs of the Month," praising the Duo's performance of the Rebecca Clarke Sonata as "the best interpretation of this sonata to date." Codalario Magazine also gave the album its "Superior Quality" award, named it as their "Top Album of 2020," and stated, "It would be hard to debut better than this." The Iris Trio's 2019 release of *Hommage and Inspiration* on the Coviello Classics label was chosen by CBC as one of its "Top 10 Classical Albums to Get Excited About," and reviewed by Fanfare as "superb [...] a five-star stand-out release, writ large with the spirit of chamber music." Other discography includes recording of Stravinsky's *Les Noces* with the Virginia Symphony and conductor JoAnn Falletta (NAXOS, 2016).

www.anna-petrova.com

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University of Louisville Wind Ensemble

Frederick Speck, Director



Sunday, September 25, 2022
Comstock Concert Hall
3:00 p.m.

PROGRAM

Zing! (2008)

Scott McAllister
(b. 1969)

October (2000)

Eric Whitacre
(b. 1970)

Lincolnshire Posy (1937)

Percy Aldridge Grainger
(1882-1961)

1. Lisbon
2. Horkstow Grange
3. Rufford Park Poachers
4. The Brisk Young Sailor
5. Lord Melbourne
6. The Lost Lady Found

Two Symphonic Movements

Vaclav Nelhybel
(1919-1996)

I. Marcato

ARTIST BIOGRAPHIES

PROGRAM NOTES

PROGRAM NOTES

PERSONNEL

UNIVERSITY OF LOUISVILLE WIND ENSEMBLE

Frederick Speck, *Director*

Flutes and Piccolos

Cameron Bilek*	Orland Park, IL
Savannah Norris	Taylorsville
Trent Ripberger	Florence

Oboes and English Horns

Jackson Brummett*	Winchester, IN
Brianna Whittle	Cincinnati, OH

Bassoons

Zachary Lynn	Jonesboro, AR
Nathan Shepherd*	Lanesville, IN

Clarinets

Rami Darhali	Elizabethtown
Natalie DeSimone	LaGrange
Austin Glover*	Bellevue
Dan Klipper	New Albany, IN
Patrick Nguyen	Vine Grove
Emily Stucky	Zionsville, IN
Rachel Wilson	Santa Claus, IN

Bass Clarinet

Chandler Craine	Frankfort
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Saxophones

Justin Brown	Monroeville, IN
Brayden Colbert	Louisville
Kaitlyn Purcell	Georgetown
Tanner Swift*	Louisville

Horns

Jared Buckner	Louisville
Michael Coleman*	Mt. Washington
Korey Garcia	Jeffersonville, IN
Allie Swarens	Ramsey, IN
Christopher Woosley	LaGrange

Trumpets

Colt Howell*	Louisville
Joshua James	Louisville
Maddy Leger	LaGrange
Ethan Scott	Lexington
Joshua Stump	Louisville

Trombones

Dane Howell	Benton
Logan Myers*	Flaherty
Sean Small	Evansville, IN

Bass Trombone

Cody Coleman	Louisville
--------------	------------

Euphoniums

Alex Castillo*	Louisville
Thomas Farless	Huntsville, AL

Tubas

Ben Bunting	LaGrange
Owen Davis*	Rochester, NY

Double Bass

Andrew Van Meter

Percussion

Garrett Bunn	Pittsburgh, PA
Sam Chrisman	Louisville
Stephanie Lawson	Cincinnati, OH
Alex Pritchett	Hopkinsville
Sam Riddick*	Louisville

Names are listed in alphabetical order.

* Denotes principal

PROGRAM

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University of Louisville

presents

University Jazz Combos



Monday, September 26, 2022
Bird Concert Hall
7:00 p.m.

PROGRAM

Jimmy Raney Combo

Blues By Five

Red Garland (1923-1984)

Sandino

Charlie Haden (1943- 2014)

Pent Up House

Sonny Rollins (1930-)

Brayden Gossett – trumpet

Mike Tracy – saxophone

Will Spade – guitar

Sam Werner-Wilson - guitar

Christian Mullins - bass

Kenny Tayce - drums

Mike Tracy - director

Herb Ellis Combo

Third Rail

Michael Brecker (1949-2007)

The Preacher

Horace Silver (1928-2014)

Will Hoyt - trumpet

Aaron Hess - saxophone

Luke Pinkowski - guitar

Tim Springer – piano

Sam Kernohan - bass

Apollo Avery, drums

Gabe Evens, director

PROGRAM

John Scofield Combo

Echoes

Ernie Watts (1945 –)

1974

Teppo Mäkynen (1974-)

Grand Central

John Coltrane (1926-1967)

Mayur Gurukkal - trumpet
Genesis Smith – saxophone
Kasym Moldogaziev – guitar
Colin Crothers - piano
Colin Papierniak – bass
Evan Price – Drums
Chris Fitzgerald, director

PROGRAM

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Convocation
Thursday, September 29, 2022
Comstock Concert Hall
3:00 p.m.

Vivid Dreams
II. Octopus

Jared Buckner, French horn
Adrienne Fontenot, piano

Catherine Likhuta
(b. 1981)

Fuzzy Bird Sonata
I. Run, Bird

Brayden Colbert, saxophone
Adrienne Fontenot, piano

Takashi Yoshimatsu
(b. 1953)



University of Louisville Symphonic Band

Amy I. Acklin, Director

Chamber Winds
LOUISVILLE
CONCERT BAND

Frederick Speck, Director



Thursday, September 29, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Eastern Kentucky Flood Relief Concert

Tonight's concert honors those impacted by the Eastern KY Flood on July 28, 2022. We thank you for bringing canned and dry food to the concert this evening. All food will be donated to the Whitesburg, KY Food Pantry. Additionally, the UofL Bands are proud to have donated to *The Trestle Tree*, which will be performed this evening. Composers Donald Sorah and Roy Crawford donated all proceeds of the work to Eastern KY Flood Relief work, which has raised over \$5K from the music community.

UNIVERSITY OF LOUISVILLE SYMPHONIC BAND

Amy Acklin, Director

On Parade (1914/2020)

Amanda Aldridge (1866-1956)
ed. Kaitlin Bove

The Trestle Tree (2021)

Donald Sorah/Roy Crawford

Dr. Donald Sorah, guest conductor

Prelude and Fugue in B-flat Major (1690/1955)

Johann Sebastian Bach (1685-1750)
arr. Ronald Moehlmann

Joseph Leites, conductor

In partial fulfillment of the requirements of the Master of Music degree

The Grace in Being (2013)

Julie Giroux (b. 1961)

American Hymnsong Suite (2007)

Dwayne S. Millburn (b. 1963)

- I. Prelude on *Wondrous Love*
- II. Ballad on "Balm in Gilead"
- III. Scherzo on "Nettleton"
- IV. March on "Wilson"

PROGRAM

CHAMBER WINDS LOUISVILLE

Frederick Speck, Director

Consort (2005)

Robert Spittal (b. 1963)

1. Jeux
2. Aubade
3. Sautereau

Kaelah McMonigle and David Farsetti, *flutes*
Stephanie Hile and Doug Harville, *oboes*
Sam Holman and Josh Smith, *clarinets*
Jackie Royce and Eve Witt, *bassoons*
Colin Dorman and Jody Hurt, *horns*

Fanfare from “Soundings” (1995)

Cindy McTee (1953)

Mare Tranquillitatis (2012)

Roger Zare (b. 1985)

Divertimento, Op. 42 (1950)

Vincent Persichetti (1915-1987)

1. Prologue
2. Song
3. Dance
4. Burlesque
5. Soliloquy
6. March

ARTIST BIOGRAPHIES



DONALD SORAH

Dr. Donald Sorah, Associate Professor of Music, teaches applied trumpet and horn, conducting, music technology, orchestration, composition, and a variety of additional courses at The University of Virginia's College at Wise. Under his leadership, the college earned initial accreditation by the National Association of Schools of Music in 2019. An advocate of teaching with technology, Dr. Sorah was awarded the Outstanding Use of Technology in the Classroom Award in May 2022, and is proud to assist his colleagues as an Apple Learning Coach at UVA Wise, an

Apple Distinguished School. In addition to his responsibilities at UVA Wise, Dr. Sorah has served on the faculty of Mountain Empire Community College as Associate Adjunct Instructor since 1999.

Prior to teaching at the college level, Dr. Sorah taught for seven years at J.J. Kelly High School and L.F. Addington Middle School in Wise, Virginia where his bands received superior ratings in both concert and marching festivals throughout the southeast. He remains active as guest conductor, clinician, adjudicator, and lecturer throughout the region and internationally.

As Associate Director of the Spirit of America National Honor Band, Dr. Sorah conducted and performed as trumpet soloist throughout Europe. He is a founding member of the the Guayaquil (Ecuador) Summer Music Academy where he performed, lectured, and taught applied trumpet. Additional recent teaching and research engagements have taken him to Chile and Spain. Dr. Sorah is excited to return to Ecuador in 2023 to serve as guest conductor of La Banda Sinfónica Metropolitana de Quito.

Dr. Sorah is a member of the trumpet section with the Symphony of the Mountains (Kingsport, TN) and the Johnson City Symphony (TN), and has been a featured soloist on multiple occasions with the Symphony of the Mountains and Symphony of the Mountains Chamber Players. In 2006, he founded the Winds of the Mountain Empire, a professional regional wind ensemble comprised primarily of music educators. His work with Winds of the Mountain Empire has resulted in numerous musical premieres and commissions. As a composer, he has written and recorded works for piano, organ, chamber ensembles, wind ensemble, string orchestra, and has produced works for a variety of media productions. His composition *Diversions* for brass quintet was performed at the Midwest Clinic in 2007. One of his most recent works for wind ensemble, *The Trestle Tree*, was the centerpiece of The Trestle Tree Project, a fundraiser that raised more than \$5,000 to support school bands and victims of the June 2022 flooding in southeastern Kentucky.

Dr. Sorah holds the Doctor of Philosophy Degree in Music Education from The Florida State University, as well as a Master of Music in Trumpet Performance and a Bachelor of Music Education degrees from Morehead State University (KY) where he studied trumpet with Jon Burgess and Bryan Goff; conducting with Frank Tracz, Richard Miles, and Richard Clary; and composition/arranging with Larry Blocher, Brian Gaber, and Mark Wingate. He resides in Wise, Virginia with his wife Kelly, son Brennan, and dog Roamer.

ARTIST BIOGRAPHIES

UNIVERSITY OF LOUISVILLE SYMPHONIC BAND

The **University of Louisville Symphonic Band** is comprised of approximately 60 undergraduate and graduate students from the university representing both music and non-music majors. The ensemble's mission is to perform core works of the standard concert band repertoire. The regular concert season includes two concerts a semester as well as special clinics with public school programs. Under the direction of Dr. Amy Acklin, the ensemble has also championed new music, premiering works of Kevin M. Walczyk and Paul Brink and collaborated with composers David Maslanka and Steve Rouse. The UofL Symphonic Band has recorded multiple works of Steve Rouse, available at manhattanbeachmusic.com, and also regularly produces professional music recordings for C. Alan Publications.

Under Dr. Acklin's direction, the UofL Symphonic Band has performed at the 2016 CBDNA Southern Division Conference and the 2015 KMEA Professional Development Conference. The UofL Symphonic Band was also featured at the 2021 KMEA and 2021 NCMEA Professional Development Conferences for a rehearsal clinic entitled "From Literal to Musical." Additionally, the group was recently invited to perform at the upcoming 2023 KMEA Professional Development Conference and the 2023 African American Heritage Institute Festival.

CHAMBER WINDS LOUISVILLE AND THE LOUISVILLE CONCERT BAND

Now in their seventeenth season, the musicians of the **Chamber Winds Louisville** and the **Louisville Concert Band** enjoy sharing their enthusiasm for the performance of wind repertoire in all of its dimensions. Concerts typically include chamber music, solos with the ensemble, and full-cast concert band works. The repertoire is diverse, spanning harmoniemusik to the most current new works, and often including at least one piece by a composer of whose contributions have a special place in the development of the wind band (Mennin, Creston, Persichetti, Grainger, Sousa, Fillmore, and others). The integration of full ensemble with chamber pieces brings great variety to the repertoire and keeps the listener engaged through the concert event. Frederick Speck, the director, is surrounded by ensemble members who are educators (both in music and other disciplines), professional musicians, and other fine performers whose professions are in non-music fields. All are drawn together because of their appreciation for the fellowship of ensemble performance and the joy of sharing it with appreciative audiences. In addition to regular season concerts, the ensemble has performed at the 2011 and 2017 Kentucky Music Educators Association Conferences and the 2013 Midwest Clinic: An International Band and Orchestra Conference.

PROGRAM NOTES

On Parade (1914/2020)

Amanda Aldridge (1866-1956)
ed. Kaitlin Bove

A British opera singer, teacher and composer, Amanda Aldridge wrote all of her compositions under a pseudonym, Montague Ring. Under this name, she gained much recognition for her compositions. Aldridge was the third child of Shakespearian actor Ira Aldridge and his second wife, a Swede named Amanda Brandt. She studied voice with Jenny Lind and Sir George Henschel during her time at the Royal College of Music in London, and she studied counterpoint with Frederick Bridge and Francis Gladstone. Aldridge made her first television appearance at the age of 88 on the British television program *Music for You*, as a vocalist performed Montague Ring's *Little Southern Love Song*.

On Parade is an English “quick step” march that is mostly structurally similar to any other quick step. The first three sections are typical: a first and second strain, followed by a trio. The difference with this march is the inclusion of a secondary trio section, modulating the march to a third key area and ending the march back in the character of the original trio. This particular arrangement was completed by Dr. Kaitlin Bove in 2020, in an effort to modernize the instrumentation and remove different errata from the original score to make performance practice much more streamlined.

The Trestle Tree (2021)

Donald Sorah/Roy Crawford

Originally from Big Stone Gap (VA), Dr. Donald W. Sorah (ASCAP), Associate Professor of Music, teaches applied trumpet and horn, conducting, music technology, orchestration, composition and a variety of additional courses at The University of Virginia's College at Wise. In addition to his responsibilities at UVA Wise, Dr. Sorah serves as the conductor and musical director of the Winds of the Mountain Empire, a professional regional wind ensemble founded in 2006 comprised primarily of music educators. Dr. Sorah holds the Doctor of Philosophy Degree in Music Education from The Florida State University as well as a Master of Music in Trumpet Performance and a Bachelor of Music Education from Morehead State University (KY). He resides in Wise, Virginia with his wife Kelly, twelve-year-old son, Brennan, and dog, Roamer. Roy Crawford is a retired forensic engineer living in Whitesburg, Kentucky. He is a Fellow of both the National Academy of Forensic Engineers and the American Academy of Forensic Sciences and has held offices in both. He has presented technical papers on subjects such as how to reconstruct Eastern Kentucky rear coal truck crashes, the physics of mountaineering falls, and the reconstruction of the 1958 Floyd County, Kentucky, school bus disaster, the latter whose cause had been a mystery for over 50 years and remains the worst crash in the history of the country involving children. He still serves on several committees for these academies and has participated in the International Educational Outreach Program of the AAFS, in which delegations of forensic scientists interact with their counterparts in other countries. In this program he has visited Kazakhstan, China, and Cuba, among others. One of his committees is tasked with helping judges to determine who qualifies to testify in court a forensic expert.

Also retired from his favorite pastime rockclimbing in places such as Yosemite, Scotland, and Poland, his main current interests are music, reading, and spending as much time as possible in the outdoors.

PROGRAM NOTES

In December of 2021, one of Santa's elves decorated a small pine tree in Whitesburg, Kentucky. The site was a trestle that had been abandoned by the railroad many years prior. In recent years this trestle, which was originally double-tracked, had been made part of an exercise trail on one side. The other side had grown up in weeds and small trees. There is a fence on either side of the exercise trail, so the elf must have thought it would be a good choice of locations since it would be seen by many, but separated so that it wouldn't be tampered with. The mystery of how the decorations appeared and the novelty of its being outdoors caused its popularity to grow. One man took a picture of it to send to his grandchildren. A woman who had never personally seen the tree, saw a picture of it on social media and had a friend render it in watercolor. That painting now hangs in city hall. The elf probably never expected that the tree would become an inspiration to many because of the fact that it grows out of a rotten railroad tie rather than the ground. However, now it is commonly thought of as a triumph of perseverance over adversity. In early March, a leprechaun added green tinsel with small shamrocks to help prepare us for Saint Patrick's Day. Unfortunately, after heavy snows the tree was lying almost flat on the ground, worrying some that the decorations were harmful to its survival. However, when the snow melted the tree would resurrect triumphantly. Roy Crawford shared some original themes (the A and B sections of the completed work) with Donald Sorah in the Spring of 2022, commissioning a Grade III-IV composition for wind ensemble to be premiered with the KYVA Winds (Dr. Jason Griffith, director) in Whitesburg, just a few yards front the Trestle Tree itself on June 21.

-Program notes from score

Prelude and Fugue in B-flat Major (1690/1955)

Johann Sebastian Bach (1685-1750)
arr. Ronald Moehlmann

Johann Sebastian Bach is widely considered to be one of the most influential composers in the history of modern music. His signpost works include the Brandenburg concerti, two Passions, the *Mass in B minor*, *The Well-Tempered Clavier*, as well as hundreds of keyboard works that have been adapted for many other ensembles. Bach served in many different musical roles over the course of his life, but was not recognized as a prolific composer until much after his death in 1750. His compositions from the Baroque period have had a profound impact on music today.

Ronald Moehlmann was an composer, arranger, and conductor from the American Midwest. He began a series of transcriptions of Bach's preludes and fugues in the 1930s, many of which are still a part of the wind band repertoire today.

Bearing the designation BWV 553, this prelude and fugue was originally written for solo keyboard in C major. The orchestration in this particular arrangement is evocative of the sounds produced by a concert pipe organ. The prelude, as is shown in the title of this work, is often accompanied by a second movement in a contrasting style, with the purpose of the prelude being to establish the overall tonal center of the following movement. The fugue, based on imitative counterpoint, are "as if they were persons who conversed together like a select company", described by Bach himself.

PROGRAM NOTES

The Grace in Being (2013)

Julie Giroux (b. 1961)

Everybody deserves to be what they are meant to be. To be exactly how God made them. This music was composed for all those who struggle with the oppression of this world, a world that has yet embrace the differences inherent in each of us. Race, religion, sexual orientation: these things and others should never be oppressed. It is sad to think that so many in this world live with this oppression. We should stop dreaming of the day when this oppression is lifted and instead work each day to make it so. We each deserve the “Grace to Be”.

This work was commissioned for the Sycamore School Symphonic Band, Indianapolis, Indiana, Candi Granlund, Band Director. In memory of Dr. Donald Johnson.

-Program notes from the score

American Hymnsong Suite (2007)

Dwayne S. Millburn (b. 1963)

American Hymnsong Suite is firmly rooted in my family history as church musicians. I grew up singing and playing many different hymns, including the four tunes featured in this work. The final impetus to compose this particular treatment came during the course of an organ concert in Atlanta, Georgia. One section of the program featured innovative settings of three hymns. With the gracious consent of composers Joe Utterback and Brooks Kukendall, I adapted their settings to act as the inner movements of the suite, bracketed with my own original treatments of favorite hymns.

The Prelude on *Wondrous Love* (“What Wondrous Love is This”) opens with a chant-like statement of this Southern tune before proceeding to a more kinetic retelling. *Ballad on “Balm in Gilead”* features a rich jazz harmonization of this familiar spiritual. The Scherzo on “Nettleton (“Come Thou Fount of Every Blessing”) contains all the rhythmic playfulness inherent in the best orchestral third movements, and the *March on “Wilson”* (“When We All Get to Heaven”) calls to mind the wildest marching band ever heard.

While audience members will certainly make various connections to this piece, the ongoing goal is to introduce all listeners to the richness of our American musical heritage.

-Program notes by composer

Program notes compiled by Joe Leites

PERSONNEL

UNIVERSITY OF LOUISVILLE SYMPHONIC BAND

Amy I. Acklin, Director

FLUTES

Lynne-Grace Wooden,+ piccolo
Ashley Eich, piccolo
Morgan Marama-Stout
Avery Klingaman
Abigail Hardin

OBOES

Abby Elliott+
Nathan McAdam
Jenna Nydam

BASSOONS

Ashton Woodard+
Abbott Rauch

CLARINETS

Ashtyn Jones+
Tatianna Stroud
Carley VanMeter
Kylee Stinnett
Ezra Sloniger
Gage Higdon

BASS CLARINET

Makayla Murphy

ALTO SAXOPHONES

Nick Martin+
Tarrylton Dunn

TENOR SAXOPHONE

Andrew Harris

BARITONE SAXOPHONE

Ni’Kerrion McDonald

TRUMPETS

Adam Wilson+
Joe Leites*
Hampton Adams
Anetta Kendall
Abby Ward
Andrew Steinsultz
Sarah Bowerman

HORNS

Caitlin Kemker+
Jake O’Neill
Cameron Smith
Jeffrey Hadfield*
Allison Dunn

TROMBONES

Nicholas Beeny+*
Ian Dutkiewicz
Will Hatten

BASS TROMBONE

Nick Izor

EUPHONIUMS

Jonathan Woods+
Conrad Cash

TUBAS

Wesley Vaughn+
Nathan Jackson
Shawntrice Radford*

PERCUSSION

Paul Pfeifer+
Thaddaeus Harris
Elliott Campbell
Matthew Hargitt
Peony Zhao
Callie Wagers

+ Denotes principal

* Denotes graduate student

PERSONNEL

CHAMBER WINDS LOUISVILLE

Frederick Speck, Director

FLUTES

David Farsetti
Sarah Kurtz
Kaelah McMonigle
Meaghan Spencer

OBOES

Doug Harville
Stephanie Hile
Joel Huether

BASSOONS

Kevin Cox
Heather Kulengowski
Eve Parsons
Jackie Royce
Nan Tate

CLARINETS

Carolyn Fassio
Michelle Gilfert
Jessica Hatfield
Sam Holman
Miko Martinez
Roslyn Mattingly
Sharon Murphy
Linda Pulley
Alice Regneri
Brad Rogers
Josh Smith
Angela Soren
Adam Thomas

BASS CLARINETS

Kris Bachmann
Jennifer Korfhage

ALTO SAXOPHONES

Cory Barnfield
Zach Schlaug

TENOR SAXOPHONE

Rick Morgen

BARITONE SAXOPHONE

Vic Maddox

HORNS

Scott Cooksey
Colin Dorman
Matt Howard
Jody Hurt
Ben Taylor
Tyler Taylor

TRUMPETS

Jessica Cumberledge
Curtis Essig
Erika Howard
Ryan Nottingham
Jon Wysong

TROMBONES

Joshua Britton
Kevin Callihan
Doug Finke
Jason Novak

EUPHONIUM

David Centers
Kristi Schmidt

TUBAS

Jeff Beers
Raymond Green
Clint McCanless
Chris Schmidt

PERCUSSION

Jenny Branson
Mandi Brown
Jeremy McMonigle
Greg Neblett
Mark Tate

DOUBLE BASS

David Messina

Roster listed alphabetically

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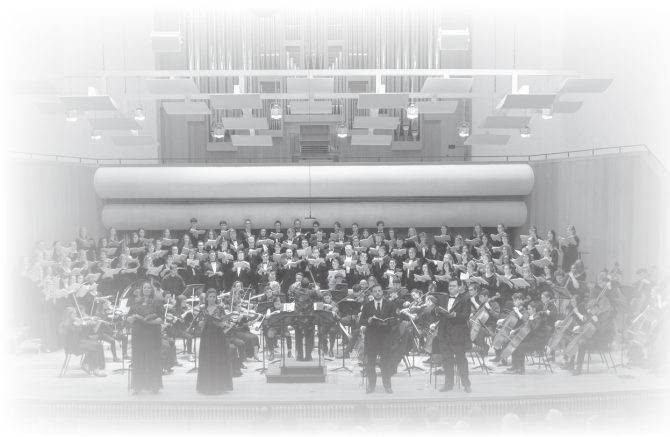
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University of Louisville Jazz Repertoire Ensemble

*Jazz Lab II Ensemble
and
Brazilian Ensemble*



Monday, October 10 2022
BirdHall
7:00 p.m.

PROGRAM

Jazz Lab II

Director – Gabe Evens

On the Trail	Ferde Grofé (1892 – 1972)
Silver's Serenade	Horace Silver (1928 – 2014)
No Moon at All	David Mann (1916 – 2002)
Family	Roy Hargrove (1969 – 2018)
Bolivia	Cedar Walton (1934 – 2013)

Colin Crothers – Piano
Jaden Palensky – Bass
Colin Papierniak – Bass
Darius Camel -- Drums
Kenny Tayce -- Drums

PROGRAM

Brazilian Ensemble

Mike Tracy, Director
Diego da Silva, Graduate Teaching Assistant

So Danço Samba	Antonio Carlos Jobim (1927-94)
Trilhas Urbanas	Caetano Veloso (b.1942)
Vestido Longo	Arismar do Espirito Santo (b.1956)
O Ovo	Hermeto Pascoal (b.1936)

All arrangements by Diego da Silva

Phenex Schwarz-Ward – tenor saxophone
Josh James – trumpet
Thomas Farless – euphonium
Ivo Ferigra – trombone
Tim Springer – piano
Carter Scofield – guitar
Garrett Bunn – vibes
Christian Mullins – bass
Evan Prince – drums
Christian Olds – drums

PROGRAM

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University of Louisville Jazz Lab I Ensemble & Jazz Ensemble



Tuesday, October 11, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Jazz Lab I Ensemble

Anslyn Banks, Director

Alter Ego	James Williams (1951-2004)
Nice and Easy	Johnny Griffin (1928-2008)
Let's Get Lost	Jimmy McHugh (1894-1969)
Infra- Rae	Hank Mobley (1930-1986)

Jazz Lab Ensemble I:

Genesis Smith – tenor saxophone
Brayden Gossett – trumpet
Jonathan Woods – euphonium
Ingrid Detken – piano
James Powell – guitar
Samuel Kernohan – bass
Apollo Avery – drums

PROGRAM

Jazz Ensemble

Anslyn Banks, Director

Nightshades	John Fedchock (B. 1957)
Bad Dream	Earl MacDonald (b. 1970)
Alone Together	Arthur Schwartz (1900-1984) Arr. Mike Kamuf
Just Kidding	Eliane Elias (b.1960) Arr. Bob Brookmeyer
Speak No Evil	Wayne Shorter (b.1933) Arr. Mike Tomaro
Thing's Ain't What They Used To Be	Mercer Ellington (1919-1986)

Jazz Ensemble:

Justin Brown- Alto I
Nick Martin- Alto II
Tanner Swift- Tenor I
Phenex Shwarz-Ward Tenor II
Peter Meyer- Baritone Sax

William Hoyt- Trpt I
Mayur Gurukkal- Trpt II
Thomas Putterbaugh -Trpt III
William French- Trpt- IV
Tanner Morrison- Trpt V

Vincent Simon- Trombone I
Ivo Ferigra – Trombone II
Dane Howell- Trombone III
Nick Izor- Bass Bone

Will Doty- Piano
Kasym Moldogaziev- Guitar
Camron Gooden- Bass
Diego Da Silva-Drums
Jared Andrews- Drums

PROGRAM

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Convocation
Thursday, October 13, 2022
Comstock Concert Hall
3:00 p.m.

Laudatio for Solo Horn

Bernhard Krol
(1920-2013)

Allie Swarens, French horn

University of Louisville Trumpet Studio Recital

Students
of
Dr. Reese Land



Deborah Dierks, piano



Thursday, October 13, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Petite Piece Concertante	Guillaume Balay (1871-1943)
Sarah Bowerman	
Concertino	Henri Senée (1853-1910)
I. Introduction	
Hampton Adams	
III. Ballet	
Maddy Leger	
Mont St. Michel	Geoffrey Robbins (1910-1954)
Adam Wilson	
Maid of the Mist	Herbert L. Clarke (1867-1945)
Ethan Scott	
Concerto in E-flat Major	Franz Joseph Haydn (1732-1809)
II. Andante	
Angel Mason	
Prelude et Ballade	Guillaume Balay (1871-1943)
Abby Ward	
With Malice Toward None	John Williams (b. 1932)
Julia Clements	
Concert Scherzo	Alexander Arutunian (1920-2012)
Andrew Steinsultz	
Sidewinder for Unaccompanied Trumpet	Stanley Friedman (b. 1951)
Colt Howell	
Trumpeter's Lullaby	Leroy Anderson (1908-1975)
Joshua James	
Carnival of Venice	Herbert L. Clarke (1867-1945)
Anetta Kendall	

PROGRAM

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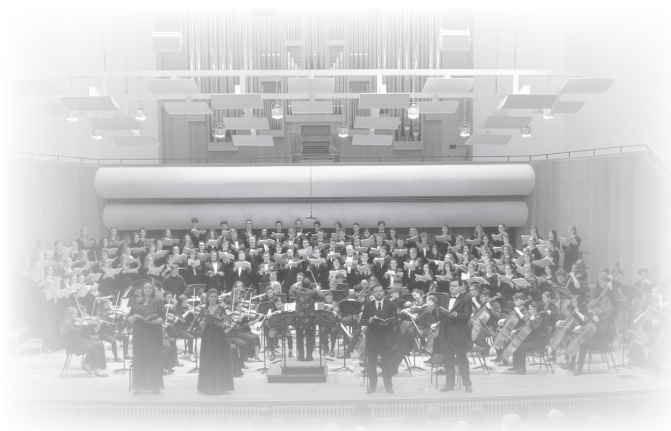
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University of Louisville Guitar Festival

Matthew Cochran, guitar
Nathan Fischer, guitar
Stephen Mattingly, guitar



Friday, October 14, 2022
Comstock Concert Hall
4:00 p.m.



Sponsorship provided by



TRIPLETT & CAROTHERS



PROGRAM

UNIVERSITY OF LOUISVILLE GUITAR FESTIVAL

Matthew Cochran, guitar

*3 Non-Algorithmic Human Interactions** (2021) Matthew Cochran

1. What I Wish I Said
2. What Time is Now?
3. The Promise of Something New

*Toccata for Joe** (2022) Matthew Cochran

3 Pieces Ólafur Arnalds
arr. Matthew Cochran

Saman (2018)
Happiness Does Not Wait (2013)
Tomorrow's Song (2011)

Prelude and Stomp for solo electric guitar* (2022) Matthew Cochran

Hope Begins in the Dark for solo electric guitar (2022) Matthew Cochran

*Published by *Les Productions d'Oz*
www.matthewcochranguitar.com

PROGRAM

UNIVERSITY OF LOUISVILLE GUITAR FESTIVAL

Nathan Fischer, guitar

Getaran Jiwa, Variations on a Malaysian Song Op. 125 – 7'31" John Duarte
(1919-2004)

Salji *arr. Nathan Fischer* (2015) – 4'10" Amirah Ali
(b. 1982)

Julia Florida – 4'30" Agustín Barrios
Vals Op. 8, No. 4 – 3'20" (1885-1944)

UNIVERSITY OF LOUISVILLE GUITAR FESTIVAL

Stephen Mattingly, guitar

Mazurka Manuel M. Ponce
(1882-1948)

Tiento Antiguo Joaquín Rodrigo
(1901-1999)

Danza Carateristica Leo Brouwer
(b. 1939)

ARTIST BIOGRAPHIES

MATTHEW COCHRAN

American Guitarist/Composer Matthew Cochran is establishing a bold new repertoire for the guitar in the 21st century. His music combines elements of romanticism, minimalism and popular music, and *No Depression* raves “The pure emotive quality of Cochran’s music pulls you into its embrace and empties your heart with every note. Artfulness in composition is almost a trademark of Cochran’s work.” Cochran’s music for classical and electric guitars, electronics, and traditional chamber music are performed by a growing list of leading concert artists and ensembles. His works are published by *Les Editions d’Oz*.

Praised for his “commanding stage presence, intimate expression and inventive interpretation” (*Soundboard*) and “Strong, nuanced, textured performances with compelling dynamics and a beautiful sound” (*Classical Guitar Magazine*), Cochran’s performance roster includes the Guitar Foundation of America Convention, New York Guitar Seminar, Mostly Music Chicago, Carnegie Hall, Stetson International Guitar Festival, University of Louisville Guitar Festival, Sierra Nevada Guitar Festival, the Interlochen Center for the Arts, Mannes School of Music, Oberlin College, Eastman School of Music (USA), Śląska Jesień Gitarowa (Poland), Internationales Gitarren-Festival Iserlohn (Germany), the Classical Guitar Retreat (Scotland) and Acadia International Guitar Festival (Canada).

Cochran’s guitar recitals often include his original works for classical and electric guitars and electronics. In the 2021-2022 season Cochran wrote and premiered *Three Non-Algorithmic Human Interactions* and *Toccata for Joe* for solo classical guitar, *Prelude and Stomp* for solo electric guitar, and *Hope Begins in the Dark* for electric guitar and electronics, a co-commission by guitarist Tom Clippinger and Chase Bliss Audio. The 2023-2024 season will include a new work for flute choir featuring Nancy Stagnitta, a guitar ensemble piece for the Oklahoma Conservatory of Music, and a series of guitar duo works that Cochran will perform with Scottish virtuoso Matthew McAllister.

Matthew Cochran frequently collaborates with exciting, original compositional voices including Steve Reich, Max Richter, Edie Hill, Apostolos Paraskevas and Jacob Ter Veldhuis, who writes “I’m so impressed with Matthew’s performance [of my music]. The sounds he gets out of his guitar are gorgeous, the overall interpretation is splendid, his technique is fabulous, plus the mix is much to my taste. Bravo!!” In the 2023-2024 season, Cochran will premiere Sean Hickey’s *Arroyo Secco* for solo classical guitar and Jim Stephenson’s *Unfettered* concerto for guitar and wind ensemble. Cochran is Principal Guitarist for the Traverse Symphony Orchestra, highlights of the 2022-2023 season include performances

ARTIST BIOGRAPHIES

with Bob James and chamber music recitals featuring works by Cochran and others.

Cochran's many recordings, performances and interviews have been featured on National Public Radio (NPR), British Broadcasting Company (BBC), Radio Poland and Canadian Broadcasting Corporation (CBC) programming; podcasts and web series including *Gallery of Guitar*, *One-Track Podcast* and *This is Classical Guitar*; syndicated radio programs such as *Latino USA* and *Classical Guitar Alive*; he is a frequent guest on Interlochen Public Radio's *In Studio A*, *Kids Commute* and *Great Lakes Concerts*. Cochran has recorded masterworks by luminaries such as J.S. Bach, Steve Reich, Manuel de Falla, Johann Pachelbel, Ólafur Arnalds, Max Richter, Enrique Granados, and many others, and he is often sought out by recording artists for his work as an audio and video producer. Cochran wrote, produced and hosted *Goes2Eleven*, a popular podcast about the world of the guitar which reached over 10,000 weekly listeners from 2014-2016.

Cochran is an in-demand lecturer, ensemble coach and conductor. He has presented at guitar festivals, performing arts high schools and colleges throughout the U.S., Europe and Canada, including the Eastman School of Music, Loudon All-County Guitar Festival, and the Classic Art Festival (Serbia). Dr. Cochran is Guitar Instructor and at Interlochen Arts Academy, and he directs the Interlochen Classical Guitar Summer Intensive. Dr. Cochran's students have been awarded scholarships to some of the finest Universities and Conservatories in the U.S. including the Juilliard School, Peabody Institute, Eastman School of Music, New England Conservatory, San Francisco Conservatory, University of Southern California, Berklee College of Music, Manhattan School of Music, Cleveland Institute of Music, University of Miami, California Institute of the Arts, Oberlin College, Belmont University, University of Texas Austin, Florida State University, Columbus University, Stetson University, and many more. Dr. Cochran's students have been featured on National Public Radio's *From the Top* and performances from the Interlochen Guitar program have been featured on American Public Media's *Performance Today*.

An active member of the classical guitar community, Cochran serves on the Board of Trustees of the Guitar Foundation of America. Cochran holds a Doctorate in Classical Guitar Performance from the Florida State University College of Music, and a Masters and Bachelors in Classical Guitar Performance from the Eastman School of Music. His primary teachers were Mark Stewart (Bang On a Can All-Stars, Musical Director for Paul Simon), Bruce Holzman (FSU) and Nicholas Goluses (Eastman).

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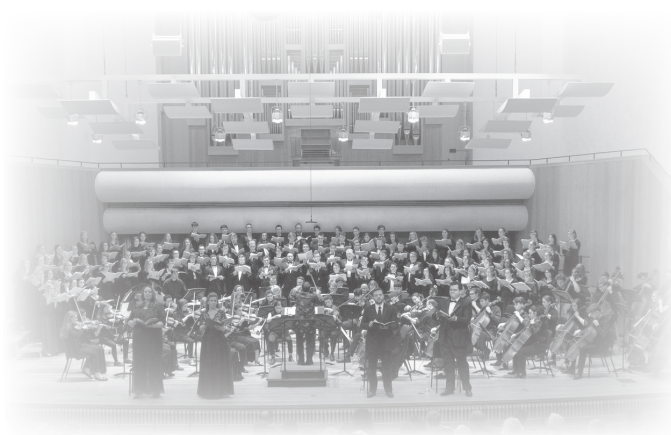
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University of Louisville Guitar Festival

Douglas Lora, guitar
François Fowler & Christopher Mrofchak, guitars



Friday, October 14, 2022
Comstock Concert Hall
7:00 p.m.



Sponsorship provided by



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PROGRAM

UNIVERSITY OF LOUISVILLE GUITAR FESTIVAL

Douglas Lora, guitar

Quase um Tango	Douglas Lora (b. 1978)
----------------	------------------------

Choro Triste nº1	Garoto (1915 - 1955)
Jorge do Fusa	

Sonata k87	Domenico Scarlatti (1685-1757)
------------	--------------------------------

Pardon	Douglas Lora
P.I.	

Se Ela Perguntar*	Dilermando Reis (1916-1977)
-------------------	-----------------------------

Assanhado*	Jacob do Bandolim (1918-1969)
------------	-------------------------------

Rosa*	Pixinguinha (1897-1973)
-------	-------------------------

Desvairada*	Garoto
-------------	--------

*arranged by Douglas Lora

PROGRAM

UNIVERSITY OF LOUISVILLE GUITAR FESTIVAL

François Fowler & Christopher Mrofchak, guitars

Recuerdos de la Alhambra

Francisco Tárrega (1852-1909)

arr. Julio Sagreras (1879-1942)

Piano Sonata No. 1, Op. 2, No. 1

Ludwig van Beethoven (1770-1827)

arr. F. Fowler

I. Allegro

Four Letters to Wormwood (*after* C.S. Lewis)

François Fowler

I. Patient's Contemplation

II. Screwtape's Directives

III. Small Sins and Nothingness

IV. Law of Undulation

The Well-Tempered Guitars, Op. 199

Mario Castelnuovo-Tedesco (1895-1968)

-Prelude and Fugue VII in C# minor

Overture in the French Style, BWV 831

Johann Sebastian Bach (1685-1750)

I. Overture Arr. F. Fowler

ARTIST BIOGRAPHIES

CHRISTOPHER MROFCHAK

Born in Warren, Ohio, in 1991, **Christopher Mrofchak** began his guitar studies as a young child with his father. Mrofchak's formal studies continued at the Dana School of Music of Youngstown State University under the direction of François Fowler. He received several awards at YSU, including the Dana School of Music Talent Scholarship and 2nd prize at the James Stroud All-Ohio guitar competition. Mrofchak went on to study with world-renowned pedagogue Bruce Holzman at Florida State University. While working as a teaching assistant to Professor Holzman, Mrofchak placed in several competitions, including the Southern Guitar Festival and Competition, the Troy University Guitar Competition, the University of Louisville Guitar Festival and Competition, and the Indiana International Guitar Festival and Competition. In 2019, Christopher was selected as one of fifteen guitarists worldwide to compete in the prestigious Parkening International Guitar Competition. He has performed in many cities in the United States, including Akron, Beverly Hills, Bloomington, Cleveland, Columbia, Columbus, Gainesville, Louisville, Malibu, Pittsburgh, Tallahassee, Warren, and Youngstown. Besides his soloist activities, Mrofchak concertizes as part of the Fowler/Mrofchak Guitar Duo with François Fowler. Mrofchak has been an active teacher by establishing the classical guitar at the North Florida String Festival with Dr. Kasia Bugaj and working with students at Mason's School of Music, Chipola College, and Florida State University. In addition to local teaching activities, Mrofchak has taught masterclasses at the Troy University Guitar Festival. He earned his Doctorate of Music at Florida State University in 2021.

FRANÇOIS FOWLER

Guitarist **François Fowler** has given recitals in the United States, Canada and Mexico, including concerts in Akron, Albany, Auburn, Beloit (OH), Canton, Cincinnati, Cleveland, Columbus (OH), Columbus (GA), Dayton, Denver, Grand Rapids, Hagerstown, Hartford, Jekyll Island, Kennesaw, Los Angeles, Montréal (Canada), Monterrey (Mexico), Ottawa (Canada), Pittsburgh, Rochester, Saluda (NC), San Jose, Sauble Beach (Canada), Seattle, Spartanburg, Springfield (IL), Syracuse, Tallahassee, Tampa, Tifton, Virginia Beach, Williamsburg, and Youngstown. Fowler is the recipient of national and international prizes including finalist in the 2001 Guitar Foundation of America (GFA) International Guitar Competition. A faculty member at the Dana School of Music (Youngstown State University, Ohio), he maintains an active guitar studio and coaches guitar ensembles. Dr. Fowler's students have been prizewinners in competitions and have been offered full scholarships and graduate teaching assistantships to attend graduate music programs including Columbus State University (Georgia), Florida State University, Indiana University-Bloomington, the University of Cincinnati, and Youngstown State University. Fowler obtained his undergraduate degree from the University of Ottawa, Canada, where he studied with Ed Honeywell, and his Doctorate from Florida State University where he was a teaching assistant to the renowned pedagogue, Professor Bruce Holzman. François performs on a Thomas Humphrey guitar with D'Addario Strings, his compositions and arrangements are published by Clear Note Publications, and his recordings are released by CBC records, Canadian Music Center, Clear Note, Novalis, and independently. His latest CD Sonata features music by C.P.E. Bach, J.S. Bach, Agustin Barrios, Gregorio Huet, and Domenico Scarlatti. Fowler is also a founding member of Duo Allant with flutist Kathryn Thomas Umble, as well as the Fowler/Mrofchak Guitar Duo with Christopher Mrofchak.

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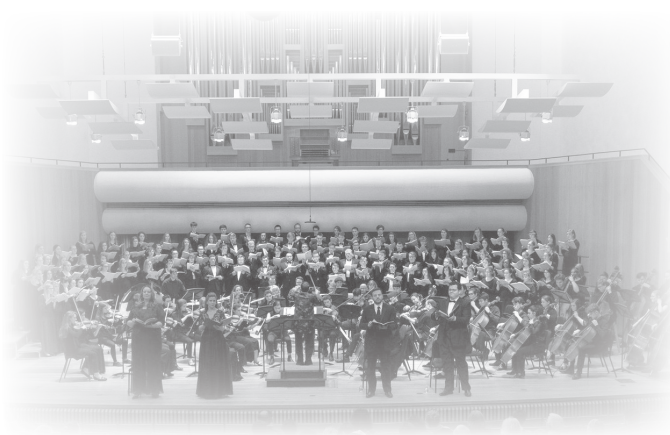
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University of Louisville Guitar Festival

Stephen Mattingly, guitar
Nathan Fischer, guitar

Friday, October 14, 2022
Comstock Concert Hall
4:00 p.m.



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SAERS GUITAR



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PROGRAM

UNIVERSITY OF LOUISVILLE GUITAR FESTIVAL

Stephen Mattingly, guitar

Mazurka

Manuel M. Ponce
(1882-1948)

Tiento Antiguo

Joaquín Rodrigo
(1901-1999)

Danza Carateristica

Leo Brouwer
(b. 1939)

UNIVERSITY OF LOUISVILLE GUITAR FESTIVAL

Nathan Fischer, guitar

Getaran Jiwa, Variations on a Malaysian Song Op. 125

John Duarte
(1919-2004)

Salji *arr. Nathan Fischer* (2015)

Amirah Ali
(b. 1982)

Julia Florida
Vals Op. 8, No. 4

Agustín Barrios
(1885-1944)

ARTIST BIOGRAPHIES

STEPHEN MATTINGLY

Stephen Mattingly – guitarist, has been warmly received by audiences in the United States and Europe as a soloist and as a founding member of the Tantalus Quartet.

Stephen enjoys a vibrant teaching career directing classical guitar studies as Associate Professor of Guitar at the [University of Louisville](#), where he has been recognized as a distinguished professor for creative activity. His students are successfully earning top-prizes in competitions and graduate awards at lauded programs across the US and in Europe. The [University of Louisville Guitar Studio](#) typically includes 12-15 graduate and undergraduate students in degree programs including music education, music therapy, new media, and performance. Graduates of the UofL guitar studio hold teaching appointments at the secondary and post-secondary levels.

Stephen earned a Doctorate of Music and a Theory Pedagogy Certificate at the Florida State University under the instruction of renowned pedagogue [Bruce Holzman](#). Prior to his doctoral studies, Stephen completed a two-year residence in Germany where he was awarded an Artist Diploma while studying with [Dale Kavanagh](#) at the Hochschule für Musik Detmold. Stephen also studied with [Oscar Ghiglia](#) at the Accademia Musicale Chigiana in Siena, Italy. Prior to his work in Europe, Stephen studied with [Nicholas Goluses](#) at the esteemed Eastman School of Music where he earned a Master's and a Bachelor Degree with distinction, a Certificate in Arts Leadership, and a Performer's Certificate.

Recordings by Stephen Mattingly and by the Tantalus Quartet are available online at [iTunes](#), CD Baby, and [Soundset Recordings](#). More information at www.StephenMattingly.com.

ARTIST BIOGRAPHIES

NATHAN FISCHER

For twenty years, Nathan has built a career that has taken him full swing around the world. Currently, he is a Career Specialist with the Indiana University Jacobs School of Music Office of Entrepreneurship and Career Development.

Faculty appointments have included Senior Lecturer of Guitar with the University Teknologi MARA in Malaysia, Visiting Assistant Professor and Post Doctoral Fellow at the American University in Cairo, and Visiting Professor at the National Conservatory in Cairo, Egypt. He also held adjunct positions with the Edith Cowan University in Perth, Australia, the University of Nevada in Las Vegas, and SUNY Fredonia in Upstate New York. He received the UiTM Innovation Teaching Award in 2014 for advancing students.

As a performer, Nathan has appeared on five continents as both soloist and chamber musician with the Silver Sands Guitar Trio, the Orphika Duo, and other collaborations. An advocate for commissioning and performing new music he has worked with many exciting composers worldwide.

His research portfolio has included grants from the Howard Hanson Institute of New Music, the Fromm Foundation at Harvard, and a U.S. Fulbright Scholar grant. He is currently co-researcher for the *Bestari Perdana* grant entitled The Malaysian Art Song as a Unifying and Empowering Cultural Identity. AUC/UiTM faculty grants enabled study of the works of Antonio Lauro with Luis Zea in Caracas, Venezuela, and presentations on Tazul Tajuddin in Istanbul, Turkey and on John Duarte at the Western Australia Academy of Performing Arts in Perth. He President the Twisted Spruce Music Foundation, and incubator for composers and guitarists (www.twistedspruce.org). He has published with Azahar Press, Inc., the Malaysian Music Journal, [Frameworks Records](#), and [Soundset Recordings](#).

Nathan holds a DMA and MM from the Eastman School of Music with Nicholas Goluses. He attended the Accademia di Musicale Chigiani in Siena, Italy, studying with Oscar Ghiglia. He earned his BM from George Mason University. Upon graduating from Eastman in 2004 he received the Andrés Segovia Award for Musical Accomplishment and Human Endeavor.

Nathan currently plays guitars by Robert Ruck, Greg Smallman and Sons, in addition to the electric guitar.

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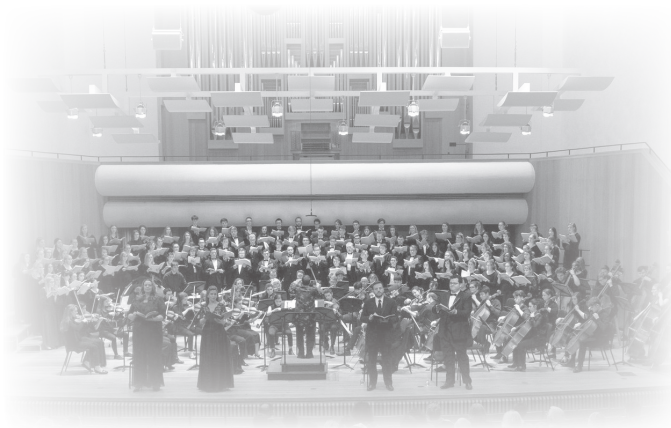
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University of Louisville Bass Day 2022 Guest Clinician Recital

George Speed, Double Bass



Adrienne Fontenot, Piano



Saturday, October 15, 2022
Bird Recital Hall
12:15 p.m.

PROGRAM

Sonata in A Major, Op. 1 No. 15

George Frideric Handel
(1685-1759)

Adagio

Allegro

Largo

Allegro

Sonata in B Minor, T. 36

Johann Matthias Sperger
(1750-1812)

Allegro moderato

Kol Nidrei, Op. 47

Max Bruch
(1838-1920)

ARTIST BIOGRAPHY

GEORGE SPEED

Florida State University Assistant Professor of Double Bass **George Speed** enjoys a career that combines teaching with solo, chamber, and orchestral performing. He joins the College of Music faculty after 14 years as Associate Professor of Double Bass at Oklahoma State University, where he received the 2009 Wise-Diggs-Berry Award for Teaching Excellence. For the past four summers, Mr. Speed has served on the artist faculty of the Brevard Music Center in Brevard, North Carolina.

Orchestral playing is central to Mr. Speed's career. Recently appointed principal bass with the Tallahassee Symphony, he served as Principal Bass of the Oklahoma City Philharmonic from 2005-2019. For 17 years Mr. Speed was a regular player with the Boston Pops Esplanade Orchestra, including numerous television broadcasts and domestic and international tours. He has also performed with the Boston Symphony, Dallas Symphony, Fort Worth Symphony, and Handel and Haydn Society, among others.

Mr. Speed is passionate about both chamber music and solo performance. The Pierre Boulez Workshop at Carnegie Hall selected him to perform Schoenberg's *Kammersymphonie*, Op. 9 in Weill Recital Hall under Maestro Boulez in 1999. From 2005-2019 he performed regularly with the Oklahoma City-based chamber ensemble Brightmusic. In August 2018, Centaur Records released Mr. Speed's recording of his Vivaldi cello sonata 1-6 transcriptions, with forthcoming print publication by Recital Music.

A native of Spartanburg, South Carolina, Mr. Speed earned his Bachelor of Music degree, *summa cum laude*, from Vanderbilt University, and his Master of Music degree from Boston University. Additional studies include two summers at both the Aspen Music Festival and the Tanglewood Music Center, where he received the Rose Thomas Smith Legacy Prize. His principal teachers were Edwin Barker, Edgar Meyer, and William Scott. Mr. Speed plays on a late-19th century Neapolitan bass by Carlo Loveri.

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University of Louisville Guitar Festival

Bokyung Byun, guitar
Ricardo Cobo, guitar



Saturday, October 15, 2022
Comstock Concert Hall
7:00 p.m.



Sponsorship provided by



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PROGRAM

UNIVERSITY OF LOUISVILLE GUITAR FESTIVAL

Bokyung Byun, guitar

Guitar Foundation of America

2021 Rose Augustine Grand Prize Winner

Campanas del Alba

Eduardo Sainz de la Maza
(1903 – 1982)

Prelude and Dance

Celil Refik Kaya
(b. 1991)

Tre Preludi Mediterranei

Mario Castelnuovo-Tedesco
(1895 – 1968)

I. Serenatella

II. Nenia

III. Danza

Theme, Variations, and Finale

Manuel Ponce
(1882 – 1948)

Prelude No. 4

João Luiz
(b. 1979)

Brasiliana No. 13

Radames Gnattali
(1906 - 1988)

I. Samba bossa-nova

II. Valsa

III. Choro



Made possible in cooperation with the Guitar Foundation of America.

PROGRAM

UNIVERSITY OF LOUISVILLE GUITAR FESTIVAL

Ricardo Cobo, guitar

Los Caujaritos

Ignacio “El Indio” Figueredo
(1899 – 1995)

Nelly

Antonio Lauro
(1917 – 1986)

Dos Valsas (Paschoito)

Dilermundo Reis
(1916 – 1977)

-Se Ela Preguntar
-Promessa

Acrílicos en Asfalto
Son Del Barrio

Eduardo Martín
(b. 1956)

“Cobo”

Franz Castillo Roa
(b. 1986)

“Homenaje A Un Cubanazo-Chucho Valdez”

Jose Manuel Lezcano
(b. 1955)

La Muerte Del Angel

Astor Piazzola (1921 – 1992)
arr. Ricardo Cobo

Recordings: ANGEL/EMI, NAXOS, KOCH, ESSAY, ELLIPSIS ARTS, CAMBRIA,
Alfred Publications.

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University of Louisville Guitar Festival

Jamie Monck, guitar
Javier Contreras, guitar



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TRIPLETT & CAROTHERS



PROGRAM

UNIVERSITY OF LOUISVILLE GUITAR FESTIVAL

Jamie Monck, guitar

Selections from Orchard

Tyler Kline

(b. 1991)

arr. Monck

Yuzu

Honeybell Tangelo

Cloudberry

Pistachio

Sandcherry

Granadilla

Blackcurrant

Carambola

El Pescador de los Destellos*

Javier Contreras

(b. 1983)

I. Dos Máscaras

II. El Rosario de Cientos de Flores

III. Interludio

IV. Un escape del sueño

VENT*

Andrew M Rodriguez

(b. 1989)

*world premiere performance

PAUSE

PROGRAM

UNIVERSITY OF LOUISVILLE GUITAR FESTIVAL

Javier Contreras, guitar

[AWAITING JAVIER CONTRERAS' PROGRAM]

ARTIST BIOGRAPHIES

JAMIE MONCK

From being a child banging on pots and pans with chopsticks to clamoring for attention on a plastic toy guitar, classical guitarist Jamie Monck's music begins from a place of exploration and creativity. Monck's expansive repertoire has been described by Eliot Fisk as, "Conquering not just Everest, but the whole Himalayan Mountain Range." He is an advocate for pieces off the beaten path (and also the Bach Chaconne). Much of Jamie's repertoire seeks to explore musical structures and ideas that came before us in a way that invites both the performer and the listener to consider their past experiences and memories.

Recent performance highlights include appearances at the Montreal Contemporary Music Lab, New Music Gathering, the Oh My Ears festival, WUOL's New Lens series, the Women Composers Festival at Hartford, the University of Georgia, Experimental Sound Studio in Chicago, the 21c Guitar Festival, and more.

Jamie follows in the footsteps of Segovia, Bream, Fisk, and others through his commitment to commissioning new works for solo guitar. At the 2022 University of Louisville Guitar Festival he will be premiering a new sonata by Javier Contreras, and a new piece by Andrew M Rodriguez. In the fall of 2022 he will also be premiering award-winning Canadian composer Liam Ritz's new "Four Bagatelles."

His project "dark is a way," is a collection of new pieces for solo electric guitar composed for him by Gulli Bjornsson, Isaac Roth Blumfield, Yaz Lancaster, James May, Andrew M Rodriguez, and Cassie Wieland. The full recording of the project is now available on Bandcamp.

In the spring of 2023, he will complete his endeavor of learning the complete Sonatas and Partitas for Solo Violin by Bach. He will also break ground on a new undertaking, the solo pieces of Javier Farias' "Seis Miradas." These pieces are inspired by the award-winning writers of the Nobel Prize in Literature from Latin America.

When he's not pumping nylon, Jamie loves flowers, long walks, FC Barcelona, Racing Louisville FC, Vicente Amigo, Ocean Vuong, Jean-Michel Basquiat, the scent of lavender, sunshine, tacos. He currently lives in Louisville, Kentucky with his girlfriend Erin and his pooch Basil.

Jamie plays Ondine, a guitar built by Stephan Connor and uses Augustine strings.

ARTIST BIOGRAPHIES

JAVIER CONTRERAS

Guitarist and composer born in the Chilean Patagonia. Recognised by peers as possessing great technical excellence and considered by many as one of the most brilliant composers of his generation, having in his repertoire a large quantity of pieces for solo instruments, chamber music, orchestras and choirs. As a composer he has been largely self-taught and as a guitarist his main influences have been his father, Manuel Contreras and recognised Chilean guitarist, Jose Antonio Escobar. He has won several awards both as a composer and as a guitarist, including the “Boston Guitar Fest” composition competition and the Miguel Llovet classical guitar competition (Barcelona, Spain).

He has toured, performing concerts, recordings and masterclasses in the Japan, USA, Spain, England and India and has participated in the most important guitar festivals in South America, such as the “Festival Guitarras del Mundo” in Argentina among other important festivals in Brazil, Peru, Chile, Colombia and Paraguay. His music has been recorded by the award-winning guitarist José Antonio Escobar in the disc “Guitar Music of Chile” on the NAXOS label (Canada) as well as on various independent records of his own music. The prominent publication “Mel Bay” in the United States has published a number of his pieces and also the specialized classical guitar magazine “Gendai Guitar” in Japan. During the year 2015 he was invited to inaugurate the Kirchner cultural centre by way of a concert in the main hall of the center, currently the biggest in Latin America. Prestigious musicians from across the world have performed his pieces, among them the guitarists Ana Vidovic (USA- Croatia), Petri Kumela (Finland), Shin-Ichi Fukuda (Japón), Graham Davine (England), Eduardo Fernandez (Uruguay), Esteban Espinoza and Romilio Orellana (Chile), the cellist Alexander Ramm (Russia), Duo Ribeira-Leite (Brazil), David Lisker (USA), the Catholic University of Chile Chamber Orchestra, University of Santiago Orchestra, the Mikkeli City Orchestra (Finland) and grammy-award winning Duo Halasz (Germany). Currently he is part of a number of chamber music groups, among them the ensemble “Extremo Sur” and the guitar duo “Dúo Sudamericano”.

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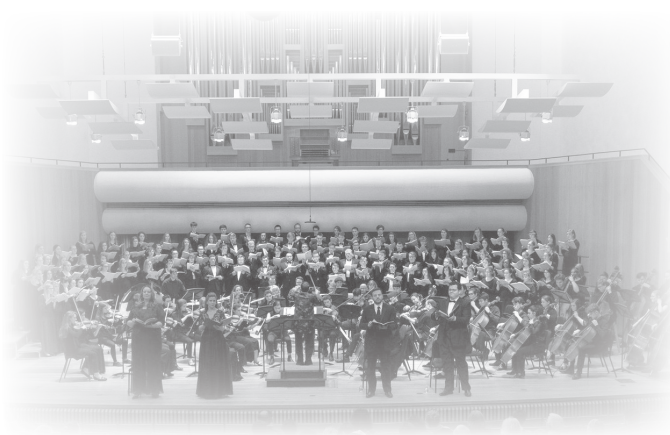
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All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted.

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents the

SINGING CARDSMEN

Austin Echols, *Conductor*

WOMEN'S CHORUS

Won Joo Ahn, *Conductor*

and

CARDINAL RULE

Olivia Bickford, Jeremiah Brown,
and Drew Richardson, *Student Conductors*

Margaret Comstock Concert Hall

Sunday, October 16, 2022

7:30 P.M.

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SINGING CARDSMEN

- Oliver Cromwell (1940) Benjamin Carter, *piano* Benjamin Britten (1913-1976)
- My Love is Like a Rose (1979) Eugene Butler (b. 1935)
- When I Was a Lad (H.M.S. Pinafore) (1878) Arthur Sullivan (1842-1900)
- Tyler Bright, Josh Mayfield, and Thomas Farless, Jr., *soloists*
Benjamin Carter, *piano*
- Frostiana (1959) Randall Thompson (1899-1984)
2. The Pasture
7. Stopping by Woods on a Snowy Evening
Benjamin Carter, *piano*
- Shine on Me (2001) Traditional Spiritual, arr. Rollo Dilworth (b. 1970)
Benjamin Carter, *piano*

WOMEN'S CHORUS

- Cantate Domino (1623) Daniel Friderici (1584-1638)
- Down by the Salley Gardens (2007) Trad. Irish Folktune, arr. Douglas E. Wagner (b. 1952)
Siwon Kim, *piano*
- Sweet Day (1896) Ralph Vaughan Williams (1872-1958)
- Sigh No More, Ladies (1930) Ralph Vaughan Williams
Siwon Kim, *piano*
- Grace Before Sleep (2011) Susan LaBarr (b. 1981)
- Down in the River to Pray (2019) Trad., arr. Jace Wittig (b. 1983)
- Amelia Glikin, LaKyya Washington, KiKi Pastor-Richard, Molly Melahn, Lana Finley, Emma Buck, Madelyn Walsh, Breanna Boyd, *soloists*

CARDINAL RULE

Brand New	arr. Olivia Pearsall
Pray	arr. Megan Easton
The Valley	arr. Nathan Stanley
All Time Low	arr. Megan Easton

UPCOMING UNIVERSITY OF LOUISVILLE AND AREA CHORAL EVENTS

- Sunday, October 23, 2022: University Chorus, Cardinal Singers, Collegiate Chorale, Comstock Hall, 7:30 PM
- Sunday, November 6, 2022: New Music Festival, Collegiate Chorale and Cardinal Singers, Comstock Hall, 7:30 PM
- Sunday, November 20, 2022: University Chorus, Women's Chorus, Singing Cardsmen, Black Diamond Choir, Comstock Hall, 7:30 PM
- Sunday-Monday, January 22-23, 2023: HONOR CHOIR FESTIVAL
- Thursday, January 26, 2023: Louisville Orchestra, St. Francis in the Fields, Collegiate Chorale performance of Menelssohn: *Lobgesang*, Vaughan Williams: *Benedicite*, Vaughan Williams: *Toward the Unknown Region*, St. Francis in the Fields, 7:30 PM
- Friday, February 17, 2023: Comstock Chamber Choir Showcase, Comstock Hall, 7:00 PM
- Sunday, February 19, 2023: University Chorus, Women's Chorus, Singing Cardsmen, Comstock Hall, 7:30 PM
- Saturday, March 4, 2023: Collegiate Chorale performs Bernstein: Symphony No. 3 (Kaddish) with Louisville Orchestra
- Tuesday, Thursday, Friday, March 14, 16, 17, 2023: District XII Festival Assessment (District XII middle school and high school choirs)
- Sunday, March 26, 2023: Collegiate Chorale, University Chorus, Cardinal Singers, Katie Jordan graduate conducting recital, Comstock Hall, 7:30 PM
- Friday, April 14, 2023: Women's Chorus, Singing Cardsmen, Comstock Hall, 8:00 P.M.
- Saturday, April 15, 2023: Black Diamond Choir, Comstock Hall, 7:00 PM
- Tuesday, April 18, 2023: Collegiate Chorale, University Chorus, Cardinal Singers, Siwon Kim, graduate conducting recital, Comstock Hall, 8:00 P.M.
- Saturday, April 22, 2023: District XII Middle School/High School Solo/Ensemble Contest, School of Music
- Sunday, April 23, 2023: Kentucky Musicians Abroad Day, School of Music

Singing Cardsmen

Austin Echols, *director*

Tenor

Kaden Brauhn
Tyler Bright
Gage Higdon+
Jackson Tucker
Owen Strunk

Baritone

Elliott Campbell+
Stephan Carpenter
Ian Dutkiewicz
Thomas Farless, Jr.+
Patrick Michael
Ben Pacyga

Bass

Conrad Cash+
Matthew D'Andria
Siwon Kim*
Josh Mayfield+
Kyi'ree Spencer

+*officer*

**graduate student*

Women's Chorus

Won Joo Ahn, *director*

Soprano 1

Ashley Brooks
Hannah Broomhall
Maddie Carbary
Lana Finley
Kim Greenwalt
Maren Pennycuff
Madelyn Walsh

Soprano 2

Izabelle Barton
Amelia Glikin
Molly Melahn
Reilly Ray
Kiki Pastor-Richard
Brianna Whittle
Lynne-Grace Wooden

Alto 1

Breanna Boyd
Emma Buck
Sydney Carlton
Anubis Chavez Biviano
Olivia Damm
Abby Dennison
Maddy Oser
Elli Robinson
Dannie Sinkhorn

Alto 2

Tia Alchureiqi
Lyla Graf
Katie Jordan*
LaKyya Washington

**graduate student*

Cardinal Rule

Olivia Bickford, Jeremiah Brown, Drew Richardson,
student conductors

Carter Cary
Drew Richardson
Emma Buck
Gabby Hillerich
Jeremiah Brown
Jordan Casey
Kaden Brauhn

Madison Caswell
Madison Moffett
Olivia Bickford
Olivia Sapp
Paris Tooley
Riley Steele
Zyla Dortch

University of Louisville

Singing Cardsmen, Women's Chorus, and Cardinal Rule

Sunday, October 16, 2022
7:30 P.M.

Texts, Translations, and Notes
Selections by the Singing Cardsmen

Oliver Cromwell

Benjamin Britten

Benjamin Britten was an English composer, conductor, and pianist and a major figure in twentieth-century British music. Britten studied at the Royal Academy of Music in London and privately with Frank Bridge. Britten's compositions include orchestral and chamber music but many of his best-known works include voices. Chief among the vocal works are his opera *Peter Grimes* (1945), the *War Requiem* (1962), and numerous song cycles.

Oliver Cromwell is from the first of Britten's eight volumes of folksong arrangements from the British Isles. The arrangement is dedicated to Christopher Mayer, the son of Britten's American friends, William and Elizabeth Mayer. The score attributes the source as a traditional "Nursery Rhyme from Suffolk." The arrangement was first performed by Britten and his partner, Peter Pears, for a concert at New York's Cosmopolitan Club. The song is published in four versions: high voice and piano, medium voice and piano, unison chorus and piano, and high voice and orchestra.

*Oliver Cromwell lay buried and dead,
Hee-haw, buried and dead,
There grew an old apple-tree over his head,
Hee-haw, over his head.*

*The apples were ripe and ready to fall,
Hee-haw, ready to fall,
There came an old woman to gather them all,
Hee-haw, gather them all.*

*Oliver rose and gave her a drop,
Hee-haw, gave her a drop,
Which made the old woman go hippety hop,
Hee-haw, hippety hop.*

*The saddle and bridle, they lie on the shelf,
Hee-haw, lie on the shelf,
If you want any more you can sing it yourself,
Hee-haw, sing it yourself.*

-Anonymous

My Love is Like a Rose

Eugene Butler

Eugene Butler is a composer and music educator from Durant, Oklahoma. Butler earned his undergraduate degree from Oklahoma University before completing a Master of Sacred Music degree from Union Theological Seminary and a D.M.A. in Composition from the University of Missouri in Kansas City. In 1998, Dr. Butler retired from his position as Director of Choral Activities and Music Theory at Johnson County Community College in Overland Park, Kansas.

My Love is Like a Rose sets a variation of a well-known poem by Scottish poet Robert Burns, who is most-widely remembered as the writer of *Auld Lang Syne*. Butler's setting employs the richness of tenor-bass voices and a simple melody evocative of the traditional folksongs of the British Isles.

*My love is like a red, red rose that's newly sprung in June.
 My love is like a melody that's sweetly sung in tune.
 As fair as thou, my bonnie lass, so deep in love am I.
 And I will love thee still, my dear, till the seas run dry.
 Till the seas run dry, my dear, run dry and the rocks melt with the sun.
 And I will love thee still, my dear, till the seas run dry.*

*And faretheewell, my only love and faretheewell, awhile.
 And I will come again, my love, thou it were ten thousand mile.
 As fair as thou, my bonnie lass, so deep in love am I.
 And I will love thee still, my dear, till the seas run dry.
 Till the seas run dry, my dear, run dry and the rocks melt with the sun.
 And I will love thee still, my dear, till the seas run dry.*

-Robert Burns (1759-1796)

When I Was a Lad (H.M.S. Pinafore)

Arthur Sullivan

H.M.S. Pinafore is a comic opera in two acts by the famed collaborators W. S. Gilbert and Arthur Sullivan. It opened at the Opera Comique in London on the May 25, 1878 and ran for 571 performances. While this was Gilbert and Sullivan's fourth operatic collaboration, *Pinafore* was the first to become an international sensation. The opera uses humor and general silliness to critique the British class system as well as patriotism, party politics, the Royal Navy, and unqualified individuals in positions of authority.

When I was a Lad is sung by The Rt. Hon. Sir Joseph Porter, KCB, First Lord of the Admiralty. Throughout the number, Porter recalls his rise from lowly office boy to the First Lord of Britain's Navy. Audiences (including Prime Minister Benjamin Disraeli) quickly identified the similarities between Sir Porter and W. H. Smith who, despite having no military or naval experience, had recently been appointed First Lord of the Admiralty.

*When I was a lad I served a term
 As office boy to an attorney's firm.
 I cleaned the windows and I swept the floor,
 And I polished up the handle of the big front door.
 (He polished up the handle of the big front door.)
 I polished up that handle so carefuller
 That now I am the ruler of the Queen's Navee!
 (He polished up that handle so carefuller,
 That now he is the ruler of the Queen's Navee!)*

*As office boy I made such a mark
 That they gave me the post of a junior clerk.
 I served the writs with a smile so bland,
 And I copied all the letters in a big round hand.
 (He copied all the letters in a big round hand.)
 I copied all the letters in a hand so free,
 That now I am the Ruler of the Queen's Navee!
 (He copied all the letters in a hand so free,
 That now he is the Ruler of the Queen's Navee!)*

*In serving writs I made such a name
 That an articulated clerk I soon became;
 I wore clean collars and a bran' new suit
 For the pass examination at the Institute.
 (For the pass examination at the Institute.)
 That pass examination did so well for me,
 That now I am the Ruler of the Queen's Navee!
 (That pass examination did so well for he,
 That now he is the Ruler of the Queen's Navee!)*

*Of legal knowledge I acquired such a grip
 That they took me into the partnership.
 And that junior partnership, I ween,
 Was the only ship that I ever had seen.
 (Was the only ship that he ever had seen.)
 But that kind of ship so suited me,
 That now I am the ruler of the Queen's Navee!
 (But that kind of ship so suited he,
 That now he is the ruler of the Queen's Navee!)*

*I grew so rich that I was sent
 By a pocket borough into Parliament.
 I always voted at my party's call,
 And I never thought of thinking for myself at all.
 (He never thought of thinking for himself at all.)
 I thought so little, they rewarded me
 By making me the Ruler of the Queen's Navee!
 (He thought so little, they rewarded he
 By making him the Ruler of the Queen's Navee!)*

*Now landsmen all, whoever you may be,
 If you want to rise to the top of the tree,
 If your soul isn't fettered to an office stool,
 Be careful to be guided by this golden rule—
 (Be careful to be guided by this golden rule—)
 Stick close to your desks and never go to sea,
 And you all may be rulers of the Queen's Navee!
 (Stick close to your desks and never go to sea,
 And you all may be rulers of the Queen's Navee!)*

-William Schwenck (1836-1911)

2. The Pasture

7. Stopping by Woods on a Snowy Evening

American composer Randall Thompson is primarily remembered for his choral works and as a teacher of composition. Thompson attended Harvard University before accepting the post of assistant professor of music and choir director at Wellesley College. He went on to receive a doctorate in music from the prestigious Eastman School of Music. Thompson's teaching career continued at the Curtis Institute of Music (where he served as Director from 1941-1942), the University of Virginia, and at Harvard. Thompson instructed Leonard Bernstein at both Harvard and Curtis. Among his most well-known works are *The Peaceable Kingdom*, *Frostiana*, and *Alleluia*. Arguably his most famous work, *Alleluia* was commissioned by Serge Koussevitzky for the opening of the Berkshire Music Center at Tanglewood. In honor of his influence on choral music for lower voices, he was the inaugural recipient of the University of Pennsylvania Glee Club Award of Merit in 1964.

Frostiana is a seven-movement work originally composed for mixed chorus and piano for the bicentennial of the city of Amherst, Massachusetts. Thompson later scored the work for chamber orchestra and chorus. Because of Amherst's association with the poet Robert Frost (an admirer of Thompson's music), it was decided that the commission would include Frost's poetry. In the end, the choice of the seven poems was left up to Thompson. Because the soprano and alto sections of the choir rehearsed separately from the tenor and bass sections, only three movements include all four voice parts. *The Pasture*, with a gently-rocking, pastoral accompaniment, and *Stopping by Woods on a Snowy Evening* are set for tenor and bass voices only. In *Stopping*, Thompson skillfully depicts the filigree of falling snow and the shaking of a horse's harness bells in the piano accompaniment.

The Pasture

*I'm going out to clean the pasture spring;
I'll only stop to rake the leaves away
(And wait to watch the water clear, I may):
I sha'n't be gone long.—You come too.*

*I'm going out to fetch the little calf
That's standing by the mother. It's so young,
It totters when she licks it with her tongue.
I sha'n't be gone long.—You come too.*

Stopping by Woods on a Snowy Evening

*Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.*

*My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.*

*He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.*

*The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.*

—Robert Frost (1874-1863)

Shine on Me

Rollo Dilworth

Composer, arranger, and conductor Rollo A. Dilworth is currently Associate Professor of Choral Music at Temple University's Boyer School of Music in Philadelphia, PA. Dilworth earned his Doctorate degree in Conducting Performance at Northwestern University and previously studied at Case Western Reserve University and the University of Missouri-St. Louis.

Dr. Dilworth provides the following performance notes: "Like many African-American spirituals, the melody of *Shine on Me* is built on a pentatonic scale, and it utilizes a text that has multiple meanings. The original text of this spiritual can be found in the opening chorus. The second line of the text metaphorically represents a search for guidance and direction on both a physical and a spiritual level. The additional text and melodies in this arrangement are partnered with the original melody so as to create harmonic progressions consistent with the African-American singing tradition."

*Shine on me. Shine on me.
 I wonder if the lighthouse will shine on me.
 Is a light shinin' above?
 Is it shinin' above in the heavens for me?
 I'm wonderin' if there's a light that is shinin' above in the heavens for me.
 I'm wonderin' if there's a light that will shine on me.
 Will it shine on me?*

-Traditional Spiritual

Selections by the Women's Chorus

Cantate Domino

Daniel Friderici

Daniel Friderici was a German composer of the early 17th century. Although Friderici was mainly occupied with church music, he composed nearly equal numbers of sacred and secular music. His sacred compositions, largely based on texts from Psalm and prophets, show his preference for the AABB form.

Cantate Domino sets Psalm 98 verse 1 for three voices. This work is written mostly in a homophonic style with the melisma-like moving line in the top two voices while the lowest voice holds the root of the chord through long notes. In this work, Friderici used Dorian mode in A, but his frequent usage of G-sharp (leading tone to A Major/Minor) discloses a feeling of tonality. This simple motet creates a cheerful mood that fits the text.

*Cantate Domino canticum novum;
 quia mirabilia fecit.
 Salvavit dextera tua in brachio,
 sancto suo.*

*Sing to the Lord a new song,
 for his done marvelous things.
 His right hand and his holy arm
 have worked salvation for him.*

-Psalm 98:1

Down by the Salley Gardens

Traditional Irish Folk Tune arr. Douglas E. Wagner

Douglas E. Wagner, a native of Chicago, Illinois, is an internationally recognized composer and arranger. Wagner holds both undergraduate and graduate degrees in music from Butler University.

Down by the Salley Gardens is originally a poem written by one of the great Irish poets, W. B. Yeats, published in 1889. Two decades later, Hubert Hughes (Irish composer, 1882-1937) set this poem to music with the old Irish melody *The Maids of Mourne Shore*, and it has become a well-known folk song.¹ This arrangement for treble voices and piano keeps the expressive emotions in the simple and tender melody.

*Down by the salley gardens my love and I did meet;
 He passed the salley gardens with words of calm entreat.
 He bid me take love easy, as the leaves grow on the tree;
 But I, being young and foolish, with him would not agree.*

*In a field by the river my love and I did stand,
 And on my leaning shoulder he laid his steady hand.
 He bid me take life easy as the grass grows on the weirs;
 But I was young and foolish, and now am full of tears.*

-William Butler Yeats (1865-1939)

Sweet Day

Ralph Vaughan Williams

Composer, teacher, conductor, and writer Ralph Vaughan Williams is one of the most important English composers and perhaps was the most prominent figure in the 20th-century revival of British music since Henry Purcell of the 17th century. Vaughan Williams wrote in a wide array of genres, including choral works, works for the stage, opera, symphonies, chamber music, and music for films and radio programs.

¹ Irishmusicdaily.com/down-by-the-salley-gardens

Sweet Day is the first set of *Three Elizabethan Partsongs*, along with *The Willow Song* and *O Mistress Mine*. Vaughan Williams originally composed *Sweet Day* for SATB voices, but later rearranged it for SSA voices. It is set to a poem titled *Virtue* by George Herbert, written in four stanzas. The first three stanzas describe how the things of nature—day, rose, and spring—are prone to change and decay. The last stanza is about a virtuous soul which remains forever even if the world turns to coal. Even though Vaughan Williams omitted the second stanza, the composition is closely tied to the poetry. Written in AAB form, it opens with charming melody and harmony describing sweet things which don't last forever. Unlike the first two verses, the last stanza starts in the lower register with less melodic motion, as if making a statement of a virtuous soul that lives forever.

*Sweet day! So cool, so calm, so bright,
The bridal of the earth and sky,
The dew shall weep thy fall tonight;
For thou must die.*

*Sweet spring! Full of sweet days and roses,
A box where sweets compacted lie,
My music shows ye have your closes,
And all must die.*

*Only a sweet and virtuous soul,
Like seasoned timber, never gives;
But though the whole world turn to coal,
Then chiefly lives.
-George Herbert (1593-1633)*

Sigh No More, Ladies

Ralph Vaughan Williams

Sigh No More, Ladies is the first movement from Vaughan Williams's cantata *In Windsor Forest*. This song is adapted from the composer's opera, *Sir John in Love*, originally scored for a three-part treble voice choir and orchestra with Shakespeare's popular text from *Much Ado About Nothing*, Act II Scene 3. In this strophic piece, the altos mostly carry the main melody while two soprano parts echo back until soprano 1 takes over the melody with the text *Hey nonny, nonny*. The melody of the voices is lyrical and harmonies of the piano are colorful. Soaring four-note melodic figures with the dance-like rhythm on the piano prompts an optimistic attitude of girls who playfully denounce men as deceivers.

*Sigh no more, ladies, sigh no more.
Men were deceivers ever,
One foot in sea, and one on shore,
To one thing constant never.
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into hey nonny, nonny.*

*Sing no more ditties, sing no more
Of dumps so dull and heavy,
The fraud of men was ever so
Since summer first was leavy,
Then sigh not so, but let them go,
Converting all your sounds of woe
Into hey nonny, nonny.*

*-William Shakespeare (1564-1616)
(from Much Ado About Nothing)*

Grace Before Sleep

Susan LaBarr

Susan LaBarr is a composer and choral editor living and working in Springfield, Missouri. She received a Bachelor of Arts in music and a Master of Music in music theory from Missouri State University. Her compositions and arrangements are performed worldwide by universities, public schools, and church choirs.

Grace Before Sleep is an a cappella setting with four treble voices, set to a poem by Sara Teasdale that expresses a sincere thankfulness for the beauty of life. This piece, written in ABA form, begins quietly in unison and gently opens into two and four voices with simple and delicate harmonies. In the middle section with the text *each one of us has walked through storm and fled the wolves along the road*, the music builds with warm and rich harmonies underneath the flowing melody, describing the pain and suffering we go through in our lives. After the climactic moment, the music returns to the original melody with soothing and pure harmonies, expressing profound thankfulness.

*How can our minds and bodies be
Grateful enough that we have spent
Here in this generous room, we three,
This evening of content?
Each one of us has walked through storm
And fled the wolves along the road;
But here the hearth is wide and warm,
And for this shelter and this light
Accept, O Lord our thanks tonight.
-Sara Teasdale (1884-1933)*

Down in the River to Pray

arr. Jace Wittig

Down in the River to Pray is an American traditional spiritual which became more popular by the movie, *O Brothers Where Art Thou?* Jace Wittig arranged this tune for the Cantabile Youth Singers of Silicon Valley. This unaccompanied piece for four treble voices opens with a solo voice which is gradually added by other solo voices. Starting in the second verse, all voices join to sing compelling harmonies with stomps and claps, enhancing the powerful spirituality of this work.

*As I went down in the river to pray
Studyin' about that good old way,
And who should wear the starry crown,
Good Lord, show me the way.*

*O sisters, let's go down,
Let's go down, come on down.
O sisters, let's go down,
Down in the river to pray.*

*As I went down in the river to pray
Studyin' about that good old way,
And who should wear the starry crown,
Good Lord, show me the way.*

*O brothers let's go down,
Let's go down, come on down.
O brothers let's go down,
Down in the river to pray.*

*As I went down in the river to pray
Studyin' about that good old way,
And who should wear the starry crown,
Good Lord, show me the way.*

*O fathers let's go down,
Let's go down, come on down.
O fathers let's go down,
Down in the river to pray.*

*As I went down in the river to pray
Studyin' about that good old way,
And who should wear the starry crown,
Good Lord, show me the way.*

*O mothers let's go down,
Let's go down, dontcha wanna go down?
O mothers let's go down,
Down in the river to pray.*

*O mothers let's go down,
Let's go down, come on down.
O mothers let's go down,
Down in the river to pray.
-traditional*

University of Louisville Guitar Festival

Sungmin Shin, guitar



Sunday, October 16, 2022

Comstock Concert Hall

3:00 p.m.



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 **SAERS GUITAR**



PROGRAM

UNIVERSITY OF LOUISVILLE GUITAR FESTIVAL

Sungmin Shin, guitar

Two Jazz Pieces

Sungmin Shin

(b. 1987)

Idle Green

7'

Amor e vinho

Two Pieces for Electric Guitar with Looper

Sungmin Shin

When the Robots Invade

11'

Genesee Trains

Seven Caprices

Sungmin Shin

Claude

9'

Kansas

Crimson

Arabesque

Aspirations

Oceans

Dirt Road Caprice

ARTIST BIOGRAPHY

SUNGMIN SHIN

Korean-born American musician **Sungmin Shin** maintains a vigorous schedule seamlessly navigating the unpredictable musical landscape of the 21st century. Dr. Shin is an artist-teacher, arts leadership advocate, composer, consultant, engineer-producer, ensemble director, entrepreneur, improviser, multi-instrumentalist, music theorist, and scholar. Sungmin balances his serious classical training with his deep roots in diverse musical cultures to seek new modes of expression through performance, improvisation, and composition. He has been invited to compose, perform, teach, and adjudicate at major international competitions, events, and festivals including the Guitar Foundation of America International Convention & Competition, Iserlohn International Guitar Festival (Germany), Rochester International Jazz Festival, and many more. A frequent collaborator with various musicians, he is a member of the internationally acclaimed guitar ensemble Tantalus Quartet and 8-piece rock band Lauren and the Good Souls.

Dr. Shin is a devoted educator and shares his passion for music with students of all ages and levels. He is Associate Professor of Practice at the University at Buffalo SUNY where he directs the guitar program and guitar ensembles. Students of Dr. Shin are currently working as professional musicians in Western NY and beyond and have gained admission to top music schools such as Belmont, Berklee, Eastman, Northwestern and many more at the undergraduate and graduate levels with scholarships. Dr. Shin is the director of the Penfield Guitar School and serves on the faculty of Guitar Workshop Plus in Toronto during the summers.

Sungmin plays and endorses D'Addario Strings. For full bio and more information, please visit - <http://sungguitar.com>.

Facebook	https://www.facebook.com/sungguitar
Instagram	https://www.instagram.com/sungguitar1
TikTok	https://www.tiktok.com/@sungguitar
YouTube	https://www.youtube.com/c/SungminShin

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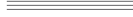


University of Louisville Saxophone Ensemble

Adam McCord, Director

University of Louisville Community Band

Jason Cumberledge, Director



Monday, October 17, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

UNIVERSITY OF LOUISVILLE SAXOPHONE ENSEMBLE

Adam McCord, Director

Overture to *Candide*

Leonard Bernstein

(1918 – 1990)

arr. Zach Schlaug

from *Holberg Suite*, op. 40

Edvard Grieg

(1843 – 1907)

I. Preludium

arr. Zach Schlaug

II. Sarabande

III. Gavotte

Strange Humors

John Mackey

(b. 1973)

arr. Brian C. Herald

Sam Riddick, *djembe*

UNIVERSITY OF LOUISVILLE COMMUNITY BAND

Jason Cumberledge, Director

Spain (1971/2017)

Chick Corea

(1941 – 2021)

arr. Paul Murtha

Wicklow (2021)

Laura Estes

(b. 1959)

Prayer for Ukraine (1885/2022)

Mykola Lysenko

(1842 – 1912)

arr. Patrick Dunnigan

Nicholas Beeny, graduate conductor

In partial fulfillment of the requirement of the Master of Music degree

Around the World in 80 Measures (2007)

Len Orcino

(b. 1945)

PERSONNEL

UNIVERSITY OF LOUISVILLE SAXOPHONE ENSEMBLE

Adam McCord, Director

SOPRANO

Tanner Swift
Brayden Colbert

BARITONE

Justin Brown
Tarrylton Dunn

ALTO

Kaitlyn Purcell
Devin Plaza
Cade Gadberry

BASS

Nick Martin

TENOR

Andrew Harris
Felicity Harley

PERSONNEL

UNIVERSITY OF LOUISVILLE COMMUNITY BAND

Jason Cumberledge, Director

FLUTE

Emily Arbaugh
Daniel Bobbitt
Kalen Carty-Kemker
Jeri Cundiff
Hannah Dickerson
Ashley Lord
Cameron Matthews
Jana Metzmeier
Bridget Middlebrook
Destini Potter

OBOE

Hunter Basham

BASSOON

Naya Woosypiti

CLARINET

Brenda Chaplin
Mathew Crady
Raina Isaacs
Zach Macaluso
Allana Schwilk
Madison Sherouse
Gracie Sizemore
Christopher Thode

BASS CLARINET

Martin Brenneman
Nancy Chiara

ALTO SAXOPHONE

Hannah Crawford
Caroline Ferro
Case Gadberry
Tabitha Mead
Devin Plaza
Melanie Ryan

TENOR SAXOPHONE

Kevin Hill
Matthew Morris
Jack Museley

TRUMPET

Tony Arrache
Lindsay Baker
Skip Banister
Haley Chappell
Grace Crust
Cordell Fulkerson
William Jaurequi
Dave Kashdan
Don Kolb
Angel Mason
Kyle Mills
Izzy Sims
Erin Smith
Matthew Stump

HORN

Bill Fox
Bennett Holland
Reeve Mulhollen
Stephanie Smith
Nia Watson-Jones

TROMBONE

Tony Cooper
David Finley
Jarrod Foushee
Brittany Harper
Terrence McCarty
Ben Zinninger

BASS TROMBONE

Mick Chiara
Suki Creagh
Ivo Ferigra

EUPHONIUM

Tarrylton Dunn
Daniel Foushee
Ralph Taylor
John Wilhoit

TUBA

Matthew D'Andria
Sophia Fayne
Jarvis Thompson

PERCUSSION

Laura Barnhorst
Carson Black
Thomas Farless Jr.
Morgan Marama-Stout
Zoey Mullins
Maddy Oser
Jonathan Simpson
Anna Tran

Want to Join the UofL Community Band?

Visit our website at www.uoflbands.com
or find us on Facebook!

PROGRAM

GREETINGS FROM THE DEAN



It's an exciting time to be a part of the School of Music at the University of Louisville! Situated in the heart of a culturally vibrant community, our School of Music has both a rich history and a bright future, and its impact extends around the world. Established in 1932 and accredited by the National Association of Schools of Music since 1936, we pride ourselves on our student-centered tradition of musical excellence. As dean, I am thrilled to join with world-class faculty and dedicated staff to ensure that our students receive an educational experience of the highest quality.

Prospective students seeking to earn a music degree will find that we offer a variety of opportunities for both individual and collaborative growth and creativity. Our expansive music facilities are abuzz with activity year-round, and feature performances by students, our ensembles, our faculty, and guest artists from around the world. We also have a long tradition of hosting summer music camps and other programs to suit a variety of interests. Our School boasts many marks of distinction, including our well-resourced music library and our internationally-acclaimed vocal and instrumental ensembles, such as the Cardinal Singers, the UofL Wind Ensemble, and the UofL Symphony Orchestra. Our School is further distinguished by the Grawemeyer Award for Music Composition, a decades-long association with the Jamey Aebersold Summer Jazz Workshops, our Jazz and New Music Festivals, and the Louisville Chamber Music Society. Our faculty and students study, research, perform, and serve well beyond the Louisville city limits, at points ranging from Carnegie Hall, to Costa Rica, Ecuador, South Korea, Thailand, Vienna, and Denmark.

Alongside our undergraduate and graduate degrees in performance and education, students can explore culturally-diverse course offerings and innovative programs, such as a new bachelor's degree in music and new media, as well as undergraduate and graduate degrees in music therapy. Additionally, students with dual interests might consider one of our combination degrees, which link, for example, the study of music therapy with jazz, or the study of music education with jazz.

Parents can rest assured that the UofL School of Music is a place where students are both challenged and supported. Music majors typically spend many hours practicing, performing, and studying, as they develop the disciplined work ethic necessary for success in the professional world. Our peer mentors, tutors, and the Student Care Team are just a few of the resources in place to ensure that students retain a healthy balance as they navigate the many choices that campus life affords.

Our School of Music is a great place to learn, a great place to teach, and also a great place to invest. Throughout our building, you'll find the names of alumni, friends, and well-wishers whose many forms of generosity have supported scholarships for our students, the maintenance and beautification of our facilities, and our many programs. Those investments continue to yield wonderful returns that bode well for our community and beyond.

Teresa Reed
Dean, School of Music
University of Louisville

PROGRAM

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- Pull-overs
- Hats
- Scarfs
- Fanny packs
- Lunch bags
- Tote bags



PROGRAM

How to make a difference in a student's life

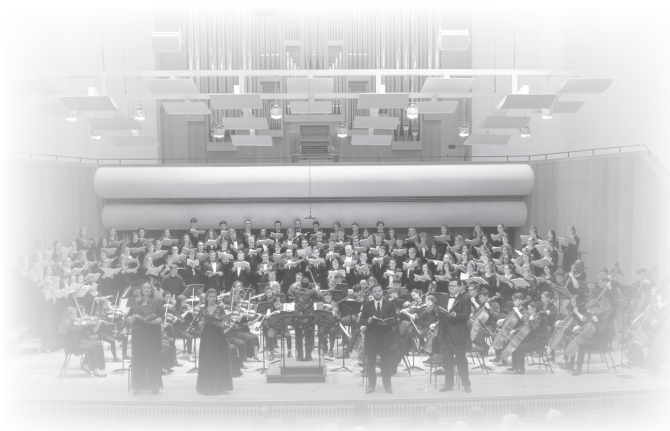
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University of Louisville

Chamber Jazz

featuring

UofL String Faculty & String Alumni



Monday, October 17, 2022
Bird Hall
7:00 p.m.

PROGRAM

There Will Never be Another You Harry Warren (1893 – 1981)

Blakeley Burger – Violin

The Days of Wine and Roses Henry Mancini (1946 – 1994)

Chris Cupp – Cello

All Blues Miles Davis (1926 – 1991)

Blakeley Burger – Violin

Chris Cupp – Cello

The Search for Happiness Gabe Evens (b. 1972)

Geoffrey Herd – Violin I

Varissara Tanakom – Violin II

Kevin Nordstrom – Viola

Paul York – Cello

On all pieces:

Gabe Evens – Piano

Chris Fitzgerald – Bass

PROGRAM NOTES

The Search for Happiness is a nine-part suite based on concepts that play a role in my search. Though they share musical elements, the movements have distinct moods that capture the difference essences.

The short opening movement, “The Search for Happiness” sets a bright tone and positive spirit. The irregular phrase length and harmonic dissonance allude to some bumpiness along the way, but still always beautiful.

I find comfort in the notion that everything and everyone is made of the same fundamental elements created inside stars billions of years ago. This idea allows me to be a bit less serious about my existence within the big picture. “It’s All Just Stardust” is an energetic samba with moments of unpredictable phrasing intended to capture a touch of the chaos that happens inside a star.

For better or worse, my search for happiness is entangled with difficult ideas like meaning, purpose, and death. No musical genre captures the interdependence of joy and sorrow better than the Blues. The funky “Existential Blues” is based on asymmetrical two-bar phrases and moments of twisted harmony capturing the uneasy thoughts that fertilize life.

“Moments of Joy” builds momentum as it moves twice through a slow harmonic cycle. In the first pass, a rhythmically static line is introduced over the modal chord progression. On the second pass this line underscores a joyful melody played by the string quartet.

I am not sure if there is pure happiness, but for me, accepting the inevitable imperfections of life must be an ingredient. “Living Beings” drives persistently forward but is never quite settled. There are some satisfying moments in the context of the awkward rhythms but to create a solo that speaks through the noise, one must let go.

After basic needs are met, the quantity of material items doesn’t correlate with happiness. The lazy bolero, “The Bare Minimum”, explores what is really necessary to be happy. Is it wealth and status or beauty and flow?

“Nonliving Beings” are also made of the same stardust as everything else and have their own energy. While this movement resembles “Living Beings” in speed, density, and melodic phrases, it is a smoother ride. The melody winds over tonal, symmetrical, phrases and form, and is in the same vein as many standards from the Great American Songbook.

I suspect that completely free, unconditional love may be enough. However, the power of a force as strong love can invite attachment and confusion. “Is Love Enough?” is a ballad that twists beauty and discord together. The two elements counterbalance each other to represent an idea of love that is inherently non-perfect.

An openness to life lies in an acceptance of “The Truth of Nature”. Nature is not always the way we want it to be. We suffer by pushing away what we do not want and craving for more of what we do want. This final movement of the suite is based on a Boogaloo (a fusion of Jazz, Rhythm and Blues, Funk, Mambo, and other African American rhythm styles).

******Feel free to dance!******

PROGRAM

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Cameron Bilek

Flute Recital

Student of Mrs. Kathleen Karr

Adrienne Fontenot, piano



Thursday, October 20, 2022
Comstock Concert Hall
7:00 p.m.

PROGRAM

Winter Spirits

Katherine Hoover
(1937-2018)

Sonata

- I. Moderato
- IV. Allegro con brio

Sergei Prokofiev
(1891-1953)

Four Souvenirs

- I. Samba
- II. Tango
- III. Tin Pan Alley
- IV. Square Dance

Paul Schoenfield
(b. 1947)

Intermission

“Scherzo” from *A Midsummer Night’s Dream*

Felix Mendelssohn
(1809-1847)

Trent Ripberger, flute

Deep Blue

Ian Clarke
(b. 1964)

Concertino, Op.107

Cecile Chaminade
(1857-1944)

PROGRAM

How to make a difference in a student's life

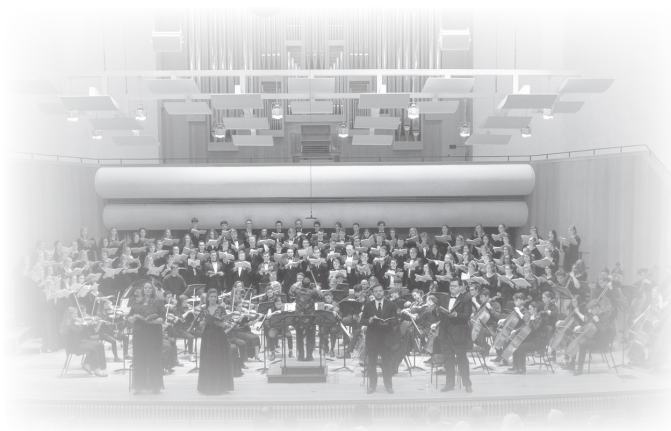
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Convocation
Thursday, October 20, 2022
Bird Recital Hall
3:00 p.m.

September in the Rain

Harry Warren
(1893 - 1981)

Sleeptalker

Will Doty
(b. 2002)

Cherokee

Ray Noble
(1903 - 1941)

Mayur Gurukkal, trumpet
Will Doty, piano
Cam Gooden, bass
Christian Olds, drums



University of Louisville Thirtieth Annual Faculty Gala



Friday, October 21, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Tom Thumb (1969)

Wayne Shorter (b. 1933)
arr. Gabe Evens (b. 1972)

Anslyn Banks, *trumpet*
Mike Tracy, *tenor saxophone*
Gabe Evens, *piano*
Chris Fitzgerald, *bass*
Mike Hyman, *drums*

Go (2014)

Anthony DiLorenzo (b. 1967)

Reese Land and Alex Schwarz, *trumpets*
Scott Leger, *horn*
Brett Shuster, *trombone*
Clinton McCanless, *tuba*

Danza característica (1956)

Leo Brouwer (b. 1939)

Stephen Mattingly, *guitar*

Capriccio (2022)

Sidney A. King (b. 1959)

Sidney A. King, *double bass*
Krista Wallace-Boaz, *piano*

Rubispheres 3 (2015)

Valerie Coleman (b. 1970)

Kathy Karr, *flute*
Matthew Nelson, *clarinet*
Matthew Karr, *bassoon*

INTERMISSION

PROGRAM

“Cangia, cangia tue voglie”

Giovanni Batistsa Fasolo (1598 – 1664)

Katherine Calcamuggio Donner, *mezzo-soprano*
Gabe Evens, *piano*

*Cangia, cangia tue voglie, o mio cor, che fedele
fosti a donna crudele.
Non t'accorgi, meschin, che sei ferito?
Lascia, lascia d'amar chi t'ha tradito.*

Change, change your wants, o my heart, that faithful
Would be to a cruel woman.
Don't you realize, mean one, that you are wounded?
Leave, leave loving one who has betrayed you.

*Lascia, lascia d'amare chi ti finge col riso,
col mostrarti il bel viso.
Non t'accordgi, meschin, che sei ferito?
Lascia, lascia d'amar chi t'ha tradito.*

Leave, leave loving one who has fooled you with laughter,
By showing you her beautiful face.
Don't you realize, mean one, that you are wounded?
Leave, leave loving one who has betrayed you.

-Anonymous

Vocalise Op. 34, No. 14 (1915)

Sergei Rachmaninov (1873 – 1943)

Paul York, *cello*
Chris Brody, *piano*

Liza (1929)

George Gershwin (1898 – 1937)

Gabe Evens, *piano*

Alfonsina y el Mar (1969)

Ariel Ramírez (1921 – 2010) and Félix Luna (1925 – 2009)

Mike Tracy, *tenor saxophone*
Harry Pickens, *piano*

“You’re Just in Love” from Call Me Madam (1950)

Irving Berlin (1888 – 1989)

Emily Albrink Katz, *soprano*
Chad Sloan, *baritone*
David George, *piano*

PROGRAM

I hear singing and there's no one there
I smell blossoms and the trees are bare
All day long I seem to walk on air
I wonder why, I wonder why
I keep tossing in my sleep at night
And what's more I've lost my appetite
Stars that used to twinkle in the skies
Are twinkling in my eyes I wonder why
(To relieve that pleasant ache)
(You're not sick, you're just in love)
I hear singing and there's no one there
(You don't need analyzing)
(It is not so surprising)
I smell blossoms and the trees are bare
(That you feel very strange but nice)
All day long I seem to walk on air
(Your heart goes pitter patter)
(I know just what's the matter)
I wonder why
(Because I've been there once or twice)
I wonder why
I keep tossing in my sleep at night
(With your head on my shoulder)
(You need someone who's older)
And what's more I've lost my appetite
(A rub down with a velvet glove)
Stars that used to twinkle in the skies
(There is nothing you can take)
(To relieve that pleasant ache)
Are twinkling in my eyes
(You're not sick)
I wonder why
(You're just in love)
And I know why
I'm just in love

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Krista Wallace-Boaz, *Associate Dean*

Frederick Speck, *Chair, Department of Performance Studies*

Jerry Tolson, *Chair, Department of Academic & Professional Studies*

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Allison Ogden

John Ritz

Marc Satterwhite

Krzysztof Wolek

Barry Johnson

Zach Thomas

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Amy Acklin

Michael Alsop

Robert Amchin [**Concentration Coordinator**]

Jason Cumberledge

Chris Doane

Kent Hatteberg

Sidney King

Clinton McCanless

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David Deacon

Debbie Dunn

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Brad Rogers

Brant Roberts

Abigail Von Klompenberg

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Devin Burke [**Concentration Coordinator**]

Kirsten Carithers

Ulrike Präger

Allison Ogden

Jerry Tolson

Matilda Ertz

Vini Frizzo

Sean Mulhall

Steve Noble

Jennifer Potochnic

Michael Ramach

Dan Worley

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Christopher Brody

Rebecca Jemian [**Concentration Coordinator**]

Teresa Reed

Vini Frizzo

Rebecca Long

Dan Worley

Music Therapy Concentration

Chris Millett

Lorna Segall [**Concentration Coordinator**]

Andrew Chapman

Brett Northrup

Conducting & Ensemble Pedagogy Concentration

Amy Acklin

Won Joo Ahn

Jason Cumberledge

Kent Hatteberg [**Concentration Coordinator**]

Kimcherie Lloyd

Frederick Speck [**Department Chair**]

Austin Echols

Acton Ostling

Michael Ramach

Jazz Studies Concentration

Anslyn Banks

Gabe Evens

Chris Fitzgerald

Jerry Tolson

Mike Tracy [**Concentration Coordinator**]

Michael Hyman

Craig Wagner

Applied Music & Pedagogy Concentration

Greg Byrne [**Percussion Area Coordinator**]

Reese Land

Clinton McCanless

Brett Shuster [**Brass Area Coordinator**]

Emily Britton

Adam McCord

Matt Nelson [**Woodwind Area Coordinator**]

Kathy Karr

Matthew Karr

Jennifer Potochnic

Anna Petrova [**Keyboard Area Coordinator**]

Krista Wallace-Boaz

Karen Griffin

Sunjoo Lee

Geoffrey Herd

Sidney King

Stephen Mattingly [**String Area Coordinator**]

Paul York [**Concentration Coordinator**]

Kirsten Marshall

Kevin Nordstrom

Chad Sloan [**Voice Area Coordinator**]

Katherine Calcamuggio Donner

Emily Albrink Katz

Erin Keesy

Megan Durham

Staff

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Laura Angermeier, *Admissions Counselor Sr.*

Daniel Cradic, *Assistant to the Dean*

Timothy Hamilton, *Academic Coordinator Sr.*

Deborah Kalbfleisch, *Unit Business Manager Intermediate*

Angela Keene, *Facilities Coordinator Sr.*

Rachel McCrorey, *Administrative Assistant to Bands & Performance Studies*

Michael Murphy, *Director of Instructional & Music Technology*

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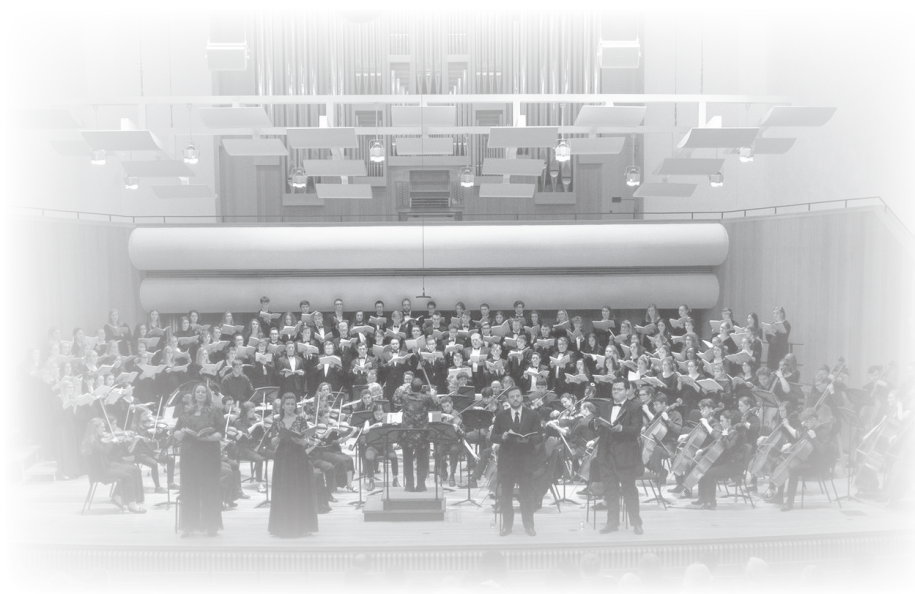
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presents the

UNIVERSITY CHORUS

Won Joo Ahn, *Conductor*

CARDINAL SINGERS

Kent Hatteberg, *Conductor*

and

COLLEGIATE CHORALE

Kent Hatteberg, *Conductor*

Margaret Comstock Concert Hall
Sunday, October 23, 2022
7:30 P.M.

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UNIVERSITY CHORUS

Gloria (Mass in G, D 167)

Franz Schubert
(1797 - 1828)

Grayson Brown, *soprano* Carter M. Nelson, *baritone*
Siwon Kim, *piano*

Nunc dimittis (Short Service)

Orlando Gibbons
(1583 - 1625)

Every Night (When the Sun Goes Down) Trad. Appalachian, arr. Gwyneth Walker
Jeremiah Brown, *soloist* (b. 1947)

If Music Be the Food of Love

David C. Dickau
Siwon Kim, *piano* (b. 1953)

CARDINAL SINGERS

I Can Tell the World

Traditional Spiritual, arr. Moses Hogan
(1957 - 2003)

Didn't My Lord Deliver Daniel?

Traditional Spiritual, arr. Moses Hogan
Emma Pinkley, Molly Melahn, Carol Kittner, *soloists*

Ave maris stella

Edvard Grieg
(1843 - 1907)

O Salutaris Hostia

Emma Pinkley, Abby Mires, *soloists* Ēriks Ešenvalds
(b. 1977)

Angel Band

Song tune by William Bradbury, adapted/arr. Shawn Kirchner
(Heavenly Home No. 2) (1818 - 1868) (b. 1970)

El Guayaboso

Guido López-Gavilán
(b. 1944)

COLLEGIATE CHORALE

Agnus Dei

Thomas Morley
(1557 - 1602)

Factus est repente (Strathclyde Motets)

James MacMillan
(b. 1959)

Collegiate Chorale

Kent Hatteberg, *director*

Soprano 1

Kylie Bennett
Hannah Broomhall
Maddie Carbary
Julia Clements
Lana Finley
Emily Minnis
Abigail Mires
Emma Pinkley

Soprano 2

Makya Griffin
Emily Grace Gudgel
Molly Melahn
Kaitlyn Miller
Natalie Minton
Sarah Moser*
Kiki Pastor-Richard
Reilly Ray

Alto 1

Madalyn Cull
Trisha Eedarapalli
Sarah Givens
Amelia Glikin
Caitlyn Kirchner
Carol Kittner
Kylie McGuffey
Dannie Sinkhorn

Alto 2

Ashton Clark
Katie Jordan*
Joey Partin
Jenna Proffit
LaKyya Washington

Tenor 1

Tyler Carnes
Jackson Scott
Matthew Sharpensteen
Max Taylor

Tenor 2

Alex Elslager
Dawson Hardin
James Layton
Jeremy Metcalf
Cory Spalding
Owen Strunk

Baritone

Benjamin Carter
Walter Cooper
Bryce Fowler
Chris Harbeson
Napat Lertthanaphol*
Michael Merritt
Nathaniel Tooley

Bass 2

Siwon Kim*
Alex Losch
Jerry Rutkovskiy*
Troy Sleeman
Austin Smith
Spencer Smith
Noah VanRude

**graduate student*

Cardinal Singers

Kent Hatteberg, *director*

Soprano 1

Hannah Broomhall
Abigail Mires
Emma Pinkley

Soprano 2

Won Joo Ahn+
Sarah Givens
Molly Melahn
Reilly Ray
Reagan Shourds

Alto 1

Trisha Eedarapalli
Amelia Glikin
Caitlyn Kirchner
Carol Kittner
LaKyya Washington

Alto 2

Ashton Clark
Katie Jordan*
Young Eun Kim
Hanne Mehler

+*faculty*

**graduate student*

Tenor 1

Tyler Carnes
Benjamin Horman
Jackson Scott
Matthew Sharpsteen
Max Taylor

Tenor 2

James Layton
Ethan Murphey
Calvin Ramirez
Cory Spalding

Baritone

Cameron Carnes
Benjamin Carter
Walter Cooper
Matt Houston
Michael Merritt

Bass 2

James Cluxton
Siwon Kim*
Alex Losch
Troy Sleeman
Austin Smith
Spencer Smith
Noah VanRude

COLLEGIATE CHORALE

Messa di Requiem

Ildebrando Pizzetti

1. Requiem

(1880 - 1968)

4. Agnus Dei

5. Libera me

But of Life? (Premiere)

Benjamin Carter

(b. 2000)

Hymn to the Eternal Flame (To Be Certain of the Dawn)

Stephen Paulus

(1949 - 2014)

Kylie Bennett, Julia Clement, Molly Melahn, Kaitlyn Miller,

Abby Mires, Kiki Pastor-Richard, *Children's Chorus*

Makya Griffin, *soloist*

UPCOMING UNIVERSITY OF LOUISVILLE AND AREA CHORAL EVENTS

Sunday, November 6, 2022: New Music Festival, Collegiate Chorale and Cardinal Singers, Comstock Hall, 7:30 PM

Sunday, November 20, 2022: University Chorus, Women's Chorus, Singing Cardsmen, Black Diamond Choir, Comstock Hall, 7:30 PM

Sunday-Monday, January 22-23, 2023: HONOR CHOIR FESTIVAL

Thursday, January 26, 2023: Louisville Orchestra, St. Francis in the Fields, Collegiate Chorale performance of Mendelssohn: *Hymn of Praise*, Vaughan Williams: *Benedicite*, Vaughan Williams: *Toward the Unknown Region*, St. Francis in the Fields, 7:30 PM

Friday, February 17, 2023: Comstock Chamber Choir Showcase, Comstock Hall, 7:00 PM

Sunday, February 19, 2023: University Chorus, Women's Chorus, Singing Cardsmen, Comstock Hall, 7:30 PM

Saturday, March 4, 2023: Collegiate Chorale performs Bernstein: Symphony No. 3 (Kaddish) with Louisville Orchestra

Tuesday, Thursday, Friday, March 14, 16, 17, 2023: District XII Festival Assessment (District XII middle school and high school choirs)

Sunday, March 26, 2023: Collegiate Chorale, University Chorus, Cardinal Singers, Katie Jordan graduate conducting recital, Comstock Hall, 7:30 PM

Friday, April 14, 2023: Women's Chorus, Singing Cardsmen, Comstock Hall, 8:00 P.M.

Saturday, April 15, 2023: Black Diamond Choir, Comstock Hall, 7:00 PM

Tuesday, April 18, 2023: Collegiate Chorale, University Chorus, Cardinal Singers, Siwon Kim, graduate conducting recital, Comstock Hall, 8:00 P.M.

Saturday, April 22, 2023: District XII Middle School/High School Solo/Ensemble Contest, School of Music

Sunday, April 23, 2023: Kentucky Musicians Abroad Day, School of Music

University Chorus

Won Joo Ahn, *director*

Soprano 1

Sophie Broadwater
Grayson Brown
Myung (Kim) Greenwalt
Bethany Whitney

Soprano 2

Sara Cox
Olivia Damm
Sydney Dunigan
Katie Griffey
Rebecca Klukowski
Kaylee Norman
Susannah Rutkowski

Alto 1

Savanna Arnold
Breanna Boyd
Kiara Brewer-Carroll
Emma Buck
Zyla Dortch
Eva Kate Howell
Brooklyn Rankin
Sam Watkins

Alto 2

Olivia Bickford
Katie Jordan*
Abby Laughlin
Ardyn Lunara
Sarah Martel
Lily Paff
Paris Tooley
Adrian Ward

Tenor 1

James Gibson
Jeremy Nalley

Tenor 2

Alex Barton
Michael Hall
Dakota Loudin
Nathaniel Zsedenyi

Baritone

Cole Anderson
Joshua Crowder
Samuel Hardison
Liam Hedrick
Patrick Jones
Logan Martin
Carter M. Nelson
Tayshawn Nickels
Landon Vandergriff

Bass 2

Guillermo Alfaro
Jeremiah Brown
Connor Hayes
Burvin Jenkins
Siwon Kim*
Dane Kokojan
Matthew Meredith

**graduate student*

University of Louisville University Chorus, Cardinal Singers, and Collegiate Chorale

Sunday, October 23, 2022
7:30 P.M.

Texts, Translations, and Notes
Selections by the University Chorus

Mass in G, D 167: Gloria

Franz Schubert

The vast compositional output of Franz Schubert and his mastery of writing for the voice extended past his well-known *Lieder* into the sacred realm, notably his six Mass settings. These unique and exciting works owe much to the Austrian *Missa brevis* tradition as seen in Mozart (among others). Schubert's second Mass, his Mass in G, was composed in 1815, a miraculous year when eighteen-year-old Schubert composed over one hundred songs, two Masses, a string quartet, and a symphony. Set for strings and organ, it was composed for the church in Lichtental, Schubert's local parish, and perhaps was part of an attempt to gain the attention of soprano Therese Grob.

The Gloria is the liveliest movement of Schubert's Mass in G, which is immediately indicated by the rising scale in the beginning orchestral line. The homophonic texture of the choir lends credence to the praise of humanity as a whole. This texture changes, however, when the soprano and bass soloists make their individual plea, while the altos and tenors complete the plea with *miserere nobis* (have mercy on us). The return of the rising scale heralds the recapitulation of the original material to conclude the movement. As with most of his Mass settings, Schubert deliberately left out some text of the Gloria and Credo. The exact reasons are unknown. The text below is the entire Gloria; the brackets contain Schubert's omissions.

Gloria in excelsis Deo.
Et in terra pax
hominibus bone voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
[Qui sedes ad dexteram Patris,
miserere nobis.]
Quoniam tu solus sanctus.
[Tu solus Dominus.]
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.

Glory to God in the highest.
And on earth peace
to all those of good will.
We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee
according to thy great glory.
Lord God, Heavenly King,
God the Father almighty.
The only begotten Son, Lord Jesus Christ.
Lord God, Lamb of God, Son of the Father.
Thou who takest away the sins of the world,
have mercy upon us.
Thou who takest away the sins of the world,
receive our prayer.
[Thou who sittest at the right hand of the Father,
have mercy upon us.]
For thou alone art holy.
[Thou alone art the Lord.]
Thou alone art the most high, Jesus Christ.
With the Holy Spirit
in the glory of God the Father. Amen.

Nunc dimittis (Short Service)

Orlando Gibbons

Orlando Gibbons was a leading composer in early 17th century England. Although Gibbons is well-known for his expressive contrapuntal madrigal compositions, he was also an accomplished and prolific composer of sacred music. *Nunc Dimittis*, the song of Simeon, is based on the Gospel Luke 2: 29-32. This short and simple work is primarily written in a chordal texture, yet several short imitative polyphonic ideas appear in some sections. The

imitations with the ascending scale motive on the text *and to be the glory of thy people Israel*, and *Amen* shows Gibbon's mastery of contrapuntal writing.

Lord, now lettest thou thy servant depart in peace,
According to thy word,
for mine eyes have seen thy salvation,
which thou hast prepared before the face of all people,
To be a light to lighten the Gentiles,
And to be the glory of thy people Israel. *Luke 2:29-32*

Glory be to the Father, and to the Son,
And to the Holy Ghost.
As it was in the beginning and is now,
And ever shall be, world without end. Amen.

Every Night (When the Sun Goes Down)

Gwyneth Walker

Gwyneth Walker is an American composer and her compositions are widely performed throughout the country. Dr. Walker is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M., and D.M.A. degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. In 2020, her alma mater University of Hartford presented her with the Hartt Alumni Award.

Every Night is a commissioned piece by the Thetford Chamber Singers, Thetford, VT, in memory of Diana Griomo, a friend and accompanist of the Chamber Singers. This arrangement of the traditional Appalachian song, *Every Night, When the Sun Goes Down*, focuses on the transcendence of faith over sorrow and of peace (through death) over suffering and pain. A new verse is added at the end by the composer; *And when I rise up in the sky, if you look up quickly, you will see me passing by. On wings of silver, I will fly.* During this verse, the listener might hear a fluttering of wings (la-la-la) within the choral texture. This is to symbolize the spirit of a bird hovering close by.

-Note by Gwyneth Walker

Ev'ry night, when the sun goes down,
I hang my head and mournful cry.
True love, don't weep, true love, don't mourn.
True love, don't weep or mourn for me.
The Lord has come to set me free.

I pray the Lord my train would come
to take me back where I come from.

And when I rise up in the sky,
If you look up quickly,
you can see me passing by.
On wings of silver, I will fly.

If Music Be the Food of Love

David C. Dickau

David Dickau is a choral conductor and nationally known composer. He earned his degrees in choral music from Northwestern University in Evanston, IL and the University of Southern California in Los Angeles, CA. Dr. Dickau composes numerous commissioned pieces each year and his compositions are widely performed throughout the United States. He has served as Director of Choral activities at Minnesota State University, Mankato, where he conducts the Concert Choir and Chamber Singers and teaches conducting and composition. He recently received the Distinguished Faculty Scholar award from the university.

If music be the food of love, a poem by C. Henry Heveningham, begins with the quote from the opening line of Shakespeare's *Twelfth Night*. Dickau's choral setting of this poem is expressive with his use of lyrical melody and rich harmonies. Throughout this work, the texture alternates between accompanied and a cappella sections: the piano accompaniment heightens rich and romantic moods with its lush and moving qualities. In contrast, the a cappella segments are intimate, delicate, and sometimes declamatory.

If music be the food of love,
If music be the food of love,
Sing on till I am filled with joy;
For then my list'ning soul you move
To pleasures that can never cloy.
Your eyes, your mien, your tongue declare
That you are music ev'rywhere.

Pleasures invade both eye and ear,
So fierce the transports are, they wound,
And all my senses feasted are;
Tho' yet the treat is only sound,
Sure I must perish by your charms,
Unless you save me in your arms.

-Colonel Henry Heveningham (1651-1700)

Selections by the Cardinal Singers

I Can Tell the World

Traditional Spiritual, arr. Moses Hogan

American musician Moses Hogan is best known as a composer and arranger of spirituals, although he began his career as a concert pianist. He won first place in the prestigious 28th annual Kosciuszko Foundation Chopin Competition in New York. He studied at The New Orleans Center for Creative Arts, Oberlin Conservatory of Music in Ohio, the Juilliard School in New York, and Louisiana State University in Baton Rouge. He founded the internationally acclaimed Moses Hogan Chorale in 1993. In the final years of his life, he became increasingly in-demand internationally as an arranger, conductor, and clinician. Audiences around the globe have enthusiastically performed his contemporary settings of spirituals, original compositions, and other works. He passed away in 2003 from a brain tumor.

I Can Tell the World is a relaxed, laid-back spiritual arrangement in seven vocal parts. It was dedicated to Mr. Leo H. Davis, Jr. and the Mississippi Boulevard Christian Church Sanctuary Choir of Memphis, TN. The setting is rife with off-beat rhythms, syncopations, accents, and sforzando piano markings. It begins in F major, then modulates upward to F-sharp, then G major before its climactic end.

I can tell the world, yes, about this,
I can tell the nations, yes, that I'm blessed.
Tell 'em what my Lord has done, oh yes,
tell 'em the conqueror has come,
and He brought joy, joy, to my soul.

My Lord done just what He said.
Yes He did, Oh Lord.
He healed the sick and He raised the dead.
Yes He did, Oh Lord.
He lifted me when I was down.
Yes He did, Oh Lord.
He placed my feet on solid ground.
Yes He did, Oh Lord.

I can tell the world, yes, about this,
I can tell the nations, yes, that I'm blessed.
Tell 'em what my Lord has done, oh yes,
tell 'em the conqueror has come,
Oh Lord, He brought joy, that mornin',
Joy, when He saved me.
Joy, that mornin', joy, when He blessed me.
Joy, I'll tell it, joy, how He brought this joy to my soul.

Didn't My Lord Deliver Daniel?

Traditional Spiritual, arr. Moses Hogan

Hogan's arrangement of *My Lord Deliver Daniel?* is in stark contrast to his setting of *I Can Tell the World*. It features a trio of solo voices over a powerful, rhythmically-driving chorus. The setting is in G minor, and to build in power and momentum, Hogan uses a series of seven consecutive half-step rises before the sharp, rhythmic interplay between soloists and choral forces brings it to a fiery conclusion. *Didn't My Lord Deliver Daniel?* is one of Hogan's most popular compositions/arrangements.

Didn't my Lord deliver Daniel, then why not every man?

Chorus: Didn't my Lord deliver Daniel, deliver Daniel, deliver Daniel?

Didn't my Lord deliver Daniel, and why not a every man?

He deliver'd Daniel from the lion's den,
Jonah from the belly of the whale,
And the Hebrew children from the fiery furnace,
and why not every man? Hallelujah!

Chorus

The wind blows east and the wind blows west,
it blows like the judgment day.

And ev'ry poor soul that never did pray
will be glad to pray that day. Hallelujah!

Chorus

I set my foot on the Gospel ship, and the ship, it begin to sail.
It landed me over on Canaan's shore,
and I'll never come back anymore.

Chorus

Yes, from the lion's den,
and Jonah from the belly of the whale,
and the Hebrew children from the fiery furnace?
Then why not every man?

Ave Maris Stella

Edvard Grieg

Norwegian composer, pianist, and conductor Edvard Grieg is the most celebrated Scandinavian composer of his generation. His orchestra pieces such as the *Peer Gynt Suite* and the *Piano Concerto in A minor* are well known and often performed by ensembles around the globe.

Grieg's setting of *Ave Maris Stella* takes its text from a Latin hymn to the Virgin Mary of unknown origin dating before the 9th century. Grieg sets only about half of the full hymn. It is not known for sure where the title "star of the sea" comes from, but St. Jerome is said to have suggested that Mary's name in Hebrew means a drop of water from the sea, *stilla maris*, so it is possible that a copyist's error is responsible for *stella maris*. In this setting, Grieg's simple and straight-forward writing is in a style that mirrors the gentleness and purity of the text. After two verses of supplication, the hymn ends with praise to the Trinity of God the Father, Christ the Son, and the Holy Spirit.

Ave, maris stella, Dei Mater alma,
atque semper Virgo, felix caeli porta.
Solve vincla reis, profer lumen caecis,
mala nostra pelle, bona cuncta posce.

Vitam praesta puram, iter para tutum,
ut videntes Jesum, semper collaetemur.
Sit laus Deo Patri,
summo Christo decus,
Spiritui Sancto,
tribus honor unus. Amen.

Hail, star of the sea, loving Mother of God,
and Virgin immortal, Heaven's blissful portal.
Break the chains of sinners, bring light to the blind,
drive away our evils, and ask for all good things.

Keep our life pure, make the journey safe,
so that, seeing Jesus, we may always rejoice together.
Let there be praise to God the Father,
and glory to Christ the most High,
and to the Holy Spirit,
and to the Three be one honor. Amen.

Ēriks Ešenvalds is one of Latvia's leading composers, and has composed numerous orchestral, chamber, choral, vocal, and piano works that have been performed throughout the world. He studied at the Jazeps Vitols Latvian Academy of Music, where he graduated in 2002. He studied composition at the Academy as a post-graduate with Selga Mence. Among his honors are two Jazeps Vitols scholarships (1999, 2002) and the Vernissage Musical Centre and New Creation Foundation Scholarship (2000). In the USA, he received an Honorable Mention in the competition of the International Clarinet Association (1999, for *Impressions of Saaremaa*) and in Germany, his *From the Dim and Distant Past* was performed at the festival Young.Euro.Classic in Berlin (2002). His *Legende de la femme enmurée* for mixed choir won the 53rd UNESCO International Rostrum in the Young Composers category in 2006. Ešenvalds has served as music minister at the Riga Vilandes Baptist Church since 1999 and in 2002 became a member of the State Academic Choir *Latvija*, which has inspired a number of recent choral compositions.

The text of *O Salutaris Hostia* is the last stanza of the hymn *Verbum Supernum prodiens, Nec Patris*, written by St. Thomas Aquinas (c. 1225-1274) for the Feast of Corpus Christi. Ešenvalds set the brief work for two soprano soloists and eight-part chorus. The soaring soprano melodies are passed from one soloist to the other, then are sung together in parallel thirds. Shortly after completing the work, Ešenvalds sent a score to the University of Louisville choral department as a gift. He has also composed three pieces on commission for University of Louisville choirs, including *Only In Sleep*, *A Soldier's Mother's Lullaby*, and *There Will Be Soft Rains*.

O Salutaris Hostia,
Quae coeli pandis ostium,
Bella premunt hostilia,
Da robur, fer auxilium.

Uni trinoque Domino
Sit sempiterna gloria;
Qui vitam sine termino,
Nobis donet in patria. Amen.

from the hymn *Verbum Supernum prodiens, Nec Patris* by St. Thomas Aquinas

O Redeeming Sacrifice,
which opens the gate of heaven:
enemies threaten wars;
give us strength, send aid.

To the one and threefold Lord
may there be everlasting glory;
may he grant life without end
to us in the Fatherland. Amen.

Angel Band (Heavenly Home: Three American Songs) adapted and arranged Shawn Kirchner

Shawn Kirchner is a composer/arranger, singer and pianist active in the music circles of Los Angeles. In 2012, he was appointed to a three-year term as Composer in Residence for the Los Angeles Master Chorale. His original songwriting ranges in style from jazz and gospel to folk and bluegrass, the latter featured on his CD *Meet Me on the Mountain*. Kirchner's choral writing is informed by his interest in songwriting and folk traditions. Best known for his setting of the Kenyan song *Wana Baraka*, he has also set many traditional American songs, including the three that comprise *Heavenly Home*, which have been praised by the LA Times as "arranged with mastery."

Angel Band, the second arrangement and emotional heart of *Heavenly Home*, is an eight-part a cappella setting of the beloved William Bradbury tune, set to Jefferson Hascall's text in 1862. Simple, soaring descants, countermelodies, and rich harmonic textures provide a symphonic breadth to this arrangement that encompasses the full four-octave range of the "choral instrument." Women's and men's choruses take turns at the first two verses before combining forces on the grand final verse.

-Note by Shawn Kirchner

1. The latest sun is sinking fast,
my race is almost run.
My strongest trials now are past,
my triumph is begun.

2. I know I'm near the holy ranks
of friend and kindred dear;
I've brushed the dew on Jordan's banks,
the crossing must be near.

Chorus: O come, angel band
Come and around me stand
O bear me away on your snow-white wings
to my immortal home,

3. I've almost gained my heav'nly home –
my spirit loudly sings.
The Holy Ones, behold, they come –
I hear the noise of wings.

During the second half of the nineteenth century, when Cubans felt a growing sense of national pride and were fighting the Spanish army with machetes in hand-to-hand combat, several musical traditions were born that became symbols of what it means to be Cuban; one of those was the *rumba*. The *rumba* has three variants: the *columbia* (fast), the *yambú* (slow), and the *guaguancó* (*moderato*). *Guaguancó* is the most widely recognized and most popular of the three. It almost always is very jovial in spirit and recounts a humorous or festive happening. A soloist always sings a verse, joined by a grouping of voices for the refrain. Only one couple dances, using traditional steps. The traditional *rumba* is accompanied only by percussion: *claves*, *palitos* (usually a hollowed trunk beaten with sticks), and three congas. The drummer who plays the *quinto* conga (the smallest of the three) executes combinations of rhythms that are amazing and always changing.

El Guayaboso is a choral *guaguancó*. I composed the first version in the 1960s for a youth chorus directed by Carmen Collado when I still was a student in the Conservatorio Armadeo Roldán. The melody was harmonized in three parts and accompanied by percussion; it was sung in this arrangement for many years. It was in the decade of the 1980s that I conceived of a version for mixed chorus in which the voices were to sing the percussion parts. I knew it would be somewhat difficult, but perhaps I could find courageous souls to sing it! José Antonio Méndez proved to be the first of the valiant ones, premiering the piece as it appears in this edition in 1988 with the Coro de Matanzas.

Where did I get the title *El Guayaboso*? It is quite simple. In Cuba, a lie is a *guayaba* (which means a guava fruit) and it is plain to see that the text is nothing but pure *guayabas*! And where I was able to get so many guavas? It is a nice story. When I was young my maternal grandmother, like almost all grandmothers, told me lots of stories and read me lots of poems, many of which she remembered from her own childhood. I remembered these disparate rhymes, which probably emerged in a country fiesta in Matanzas province in the last years of the nineteenth century, and they appeared many years later in the text of *El Guayaboso*.

Two excellent Cuban choral ensembles—Exaudi, directed by María Felicia Pérez, and Entrevoces, directed by Digna Guerra (both of which have won several international competitions)—have each contributed their own excellent renditions along with an increasing number of other international performances. This pleases me because the piece holds a special place in my heart.

-Note by Guido López-Gavilán

Yo ví bailar un danzón
en el filo de un cuchillo,
un mosquito en calzoncillos
y una mosca en camisón.

Yo ví un cangrejo arando
Un cochino tocando un pito
y una vieja regañando
sentada en una butaca.

A una ternerita flaca
que de risa estaba muerta,
al ver una chiva tuerta
remendar una alpargata.

Yo ví bailar...

I saw dancing a danzón
on the edge of a knife
a mosquito wearing trousers
and a fly dressed in a shirt.

I saw a crab plowing,
a pig blowing a whistle,
and an old growing woman
sitting in an armchair.

And a skinny little calf
die laughing
upon seeing a one-eyed goat
mending a sandal.

I saw a mosquito dancing...

Selections by the Collegiate Chorale

Agnus Dei

Thomas Morley

Thomas Morley could be considered the greatest influence on the development of the English madrigal. His publications of madrigals spawned an entire generation of composers trying their hand at writing madrigals, leading to a glorious 30 or so years of some of the most remarkable music-making in the history of English choral music. This period is often referred to as the Elizabethan period, noting the reign of Queen Elizabeth the First, whose reign as Queen of England from 1558 to 1603 parallels almost exactly the lifespan of Morley. Morley's most famous publication of madrigals was *The Triumphes of Oriana*, a collection of madrigals by 23 composers

published in 1601. All end with the famous refrain *Then sang the shepherds and nymphs of Diana: Long live fair Oriana*, referring to the Queen of England. His model for this collection was the Italian madrigal collection *Il trionfo di Dori*, in which all of the selections end with *Viva la bella Dori*.

Morley, who was a student of famed English composer William Byrd, was organist and master of the choristers at Norwich Cathedral from 1583 to 1587 and then became organist at St. Paul's Cathedral around 1588. There is evidence that he was hired in 1591 as a spy for the government of Queen Elizabeth I, serving as an informer on the activities of Roman Catholics in England.

Morley wrote what could be considered the most important musical treatise in the English language, called *A Plaine and Easie Introduction to Practical Music*, which describes in detail his knowledge of the theoretical basis of music composition at the time. It is in this treatise that we find his *Agnus Dei*, a brief but beautiful setting for four-part chorus. He sets *Agnus Dei, qui tollis* through the first 16 to 18 measures, then sets the second part of the text, *peccata mundi*, two times in the next 16 to 18 measures. The entire second half of the piece is reserved for *miserere nostri (have mercy on us)*, which he sets four times to emphasize a plea for mercy. It's noteworthy that he intentionally uses paired voices in this part of the text. Also notable is his use of descending vocal lines on the word *miserere*, where the listener can visualize bowed heads in prayer on the word meaning have mercy.

Agnus Dei,
qui tollis peccata mundi,
miserere nostri.

Lamb of God,
who takest away the sins of the world,
have mercy on us.

Factus est repente (Strathclyde Motets)

James MacMillan

Sir James MacMillan is one of the most revered contemporary Scottish composers. He studied composition at the University of Edinburgh with Rita McAllister, and at Durham University with John Casken, earning his PhD degree in 1987. He was composer and conductor with the BBC Philharmonic from 2000 to 2009, then took a position as principal guest conductor with the Netherlands Radio Chamber Philharmonic. His works are performed regularly by major orchestras, choirs, soloists, and other ensembles worldwide. His music is influenced by his Scottish heritage, political and religious background, as well as Celtic, Far Eastern, Scandinavian, and Eastern European music.

British conductor Paul Spicer writes about the *Strathclyde Motets* and *Factus est repente*: "In writing the *Strathclyde Motets* MacMillan set out to write a series of communion motets of only moderate difficulty, which would be of real and lasting use for average church or concert choirs. Aware that much of his choral music to date could be too challenging for average use, he composed these new motets to provide a very welcome opportunity for almost any choir of reasonable attainment and ambition to sing some contemporary music of real value. The opening of *Factus est repente* is set up to sound like an outburst of bagpipe music with drone and highly decorated melody which is much in the style of the other motets in this series. The decorated melismatic writing which follows in other parts needs some careful handling. These moments of choral outburst are beautifully interspersed by more straightforward, gentle music, and the whole motet ends with a sublime 'Alleluia.'"

-Note by Paul Spicer

Factus est repente de caelo sonus
advenientis spiritus vehementis
ubi errant sedentes,
Alleluia: et replete sunt
omnes Spiritu Sancto,
loquentes magnolia Dei,
Alleluia.

Suddenly there came a sound from heaven,
as of a mighty wind coming
where they were sitting,
Alleluia: and they were all filled
with the Holy Spirit,
speaking the wonderful works of God,
Alleluia.

-Acts 2:2, 4

Messa di Requiem

Ildebrando Pizzetti

1. Requiem, 4. Agnus Dei, 5. Libera me

Italian composer Ildebrando Pizzetti entered the conservatory in Parma at the age of fifteen, earning his diploma in composition in 1901. There, his focus on a study of Italian music of the 15th and 16th century and his study of Gregorian chant were highly influential in his compositional style throughout his lifetime. After graduating, Pizzetti made his living as a conductor, composer, and teacher who taught harmony in Parma, Florence, and

Rome. A highly conservative composer, Pizzetti rejected avant-garde composers like Schönberg and Stravinsky and instead called for a return to traditional forms of music fused with Romantic harmonies.

Pizzetti completed the *Messa di Requiem* in 1923. The first movement begins with a chant-like melody in d minor in the bass voices. At the text *et lux perpetua* (and light eternal) the other voices enter in successive layers of imitative melodies that emulate a Renaissance polyphonic style. After the brief *Te decet* passage, Pizzetti returns to the opening melody, this time in the alto voices adorned with descending interweaving scale passages in the other voices. The *et lux perpetua* returns, leading to a fugato treatment of the Kyrie from the Mass Ordinary.

After a monumental setting of the entire *Dies irae* sequence and a magnificent Sanctus movement that breaks the choir into three choirs – one for women's voices and two for male singers, Pizzetti turns to a simple, quiet four-part choir setting of the Agnus Dei text. The ensuing *Libera me* movement is a prayer for deliverance from the wrath of Divine Judgment. The terrors of that fearful day are conjured up by the use of parallel triplets in the choir, the fear and trembling in agonizing repetition in the bass voices adorned by quiet yet terrifying iterations of *Tremens* (trembling), and the return of the calamitous *Dies irae* text, when the world will be judged by fire. A splendid modulation to G major brings hope for eternal rest (*Requiem aeternam*) before the final quaking and shaking brings the Requiem to a stark, uncomfortable ending on an open fifth and octave in the voices.

1. *Requiem*

Requiem aeternam dona eis Domine:

Et lux perpetua luceat eis.

Te decet hymnus Deus in Sion,

Et tibi reddetur votum in Jerusalem:

Exaudi orationem meam, ad te omnis caro veniet.

Kyrie eleison, Christe eleison, Kyrie eleison.

Eternal rest give unto them, O Lord:

And let perpetual light shine upon them.

A hymn, O God, becometh Thee in Zion,

and a vow shall be paid to Thee in Jerusalem.

Hear my prayer, all flesh shall come to Thee.

Lord have mercy, Christ have mercy, Lord have mercy.

4. *Agnus Dei*

Agnus Dei,

qui tollis peccata mundi,

miserere nostri.

Lamb of God,

who takest away the sins of the world,

have mercy on us.

5. *Libera me*

Libera me, Domine, de morte aeterna,
in die illa tremenda:

Quando coeli movendi sunt et terra:

Dum veneris iudicare saeculum per ignem.

Tremens factus sum ego,
et timeo dum discussio venerit,
atque ventura ira.

Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde.

Dum veneris iudicare saeculum per ignem.

Requiem aeternam dona eis, Domine:

Et lux perpetua luceat eis.

Deliver me, O Lord, from eternal death,
in that dreadful day:

when the heavens and the earth shall quake,
when Thou shalt come to judge the world by fire.

I am seized by trembling,
until the judgement should come,
and I also dread the coming wrath.

O that day, day of wrath,
day of calamity and misery,
Momentuous day, and exceedingly bitter,
When thou shalt come to judge the world by fire.

Eternal rest grant to the, O Lord,
And let perpetual light shine upon them.

But of Life?

Benjamin Carter

Benjamin Carter is a composer, pianist, and vocalist who is currently pursuing a B.M. in Music Composition at the University of Louisville. A native of Bowling Green, Kentucky, Benjamin is also an alumnus of both the Governor's School for the Arts and the Governor's Scholars Program. At the University of Louisville, Benjamin studies composition, piano, and sings in the Collegiate Chorale and Cardinal Singers, both under the direction of Dr. Kent Hatteberg. Benjamin is also a member of the Brown Fellows Program, a prestigious academic scholarship program dedicated to attracting and retaining bright, passionate minds for the betterment of the Commonwealth of Kentucky. Upon completion of his B.M. in Music Composition, Benjamin plans to attain an

M.M. and a D.M.A. in Choral Conducting, eventually working as a university-level choir director while maintaining an active composition career.

Benjamin was the winner of the 2021 Kentucky Music Educators Association (KMEA) Collegiate Composition Competition for *A Winter Night*, which the Chorale performed at the 2022 KMEA In-Service Conference. The Chorale also premiered his *i thank You God for most this amazing* last year at the New Music Festival.

But of Life? is a poem by the American poet Kenneth Patchen that was originally published in 1930. The poem details and personifies the end of life for a single tree, utilizing rich natural imagery and religious symbolism as the tree's demise is detailed. In his own life, Patchen was an environmentalist and pacifist who felt a great deal of concern about the effects of man on the natural world long before it was common in the general public to do so. While Patchen was held in high regard by several of his peers such as E. E. Cummings and Henry Miller, his own works enjoyed little financial success, in large part due to the lack of public interest in the themes of environmentalism and pacifism that Patchen espoused. He faced particularly harsh criticism in the wake of World War II, when several literary critics dismissed his pacifistic writing as being mere naïveté.

In this poem, Patchen chooses to personify the tree, writing the opening stanza in first person with the tree as the speaker. The tree expresses its desire to be left alone, stating its hope that "none come touching" any part of it for their own purposes. Patchen goes on to detail the environment around the tree becoming darker and more dire as a fog builds and birds disappear as well as the very stars in the sky. Then, in the climax of the poem, the tree weeps, and as its death is implied, no one hears its final cries of anguish. In a final, one line stanza, Patchen states "so was Crucifixion's tree" almost as an afterthought to the rest of the text. Patchen would not use such obvious religious symbolism without an explicit purpose. After dwelling on this for quite a while, I've come to believe that Patchen's intended message is that even in one of the most famous and emotionally resonant human sacrifices, the natural world sacrificed first.

Unfortunately, after Patchen's death in 1972, any remaining public interest in his work seemed to die with him. I stumbled across Patchen and this text while reading about the Jimmy Buffett song *Death of an Unpopular Poet*. After reading that Patchen was in part the inspiration for the song, I began to dig into his work and felt a strong emotional resonance with much of what I was reading. Patchen's urgent, tender, and profound calls to action for environmental stewardship and international diplomacy feel ever more necessary in an increasingly militarized and withering world. If Patchen's work was ahead of its time, then I hold that its time is now. It is my hope that this piece shines a light on Patchen and how his career and legacy were buried by the weight of a world not quite ready for what he had to say.

-Note by Benjamin Carter

What I want in heart
- O stiller, wider, nearer -
Said the tree
Is that none come touching
For their own stuff
Any part of
Me. And over him a wall
Of shifting fog began
To build, little on little -
Like a wet shroud.
No birds
Came then. And with
Them
Stars
Stayed. His poor branches
Trailed white and still. He
Wept. His
Loudest cry went unheard
So was Crucifixion's tree
-Kenneth Patchen

Hymn to the Eternal Flame (To Be Certain of the Dawn)

Stephen Paulus

American composer Stephen Paulus was born in Summit, New Jersey. He studied music at the University of Minnesota, where he received his PhD in composition. He was a prolific composer of classical music, with over 600 works for chorus, opera, orchestra, chamber ensemble, solo voice, concert band, piano, and organ. He received premieres and performances throughout the world as well as a Grammy nomination for Best Contemporary Classical Composition in 2015 and 2016, which he won in 2016. His music on *Stephen Paulus: Far In The Heavens* was also nominated for a Grammy Award for Best Choral Performance in 2016 and *Stephen Paulus: Three Paces of Enlightenment, Veil of Tears & Grand Concerto* won a Grammy Award for Best Classical Compendium in 2016. He served as composer-in-residence for the orchestras of Atlanta, Minnesota, Tucson, and Annapolis, and at the Santa Fe, Tanglewood, and Aspen music festivals. He was named a recipient of both the Guggenheim and NEA Fellowships. He was co-founder and Board Vice President of the American Composers Forum, the largest composer service organization in the world. Paulus served on the ASCAP Board of Directors as the Concert Music Representative from 1990 until 2014.

The oratorio *To Be Certain of the Dawn* was commissioned by Fr. Michael O'Connell, Rector of the Basilica of Saint Mary in Minneapolis, as a gift from the Christian community to the Jewish community. It was first performed at the Basilica in 2005, which marked the 60th anniversary of the liberation of the Nazi death camps in 1945. *Hymn to the Eternal Flame* is the chorus that ends part two of the three-part oratorio. This hymn is inspired by the children's memorial of multiple reflected flames at Yad Vashem, Israel's official memorial to the victims of the Holocaust in Jerusalem. This focal and transformative part of the oratorio is set for a cappella chorus, children's chorus, and soprano solo.

Every face is in you, Every voice,
Every sorrow in you, Every pity,
Every love, every memory, Woven into fire.
Every breath is in you, Every cry,
Every longing in you, Every singing,
Every hope, every healing, Woven into fire.
Every heart is in you, Every tongue,
Every trembling in you, Every blessing,
Every soul, every shining, Woven into fire.



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Four Hundredth Concert
of the Society

Takács Quartet

Edward Dusingberre, *violin*
Harumi Rhodes, *violin*
Richard O'Neill, *viola*
András Fejér, *cello*

Sunday, October 23, 2022
3:00 P.M.
Comstock Concert Hall

**Chamber Music Society of Louisville
2022-2023 Contributors***

TBA

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PROGRAM

Quartet in E-flat Major (1834)*

Fanny Mendelssohn Hensel
(1804-1847)

Adagio ma non troppo
Allegretto
Romanze
Allegro molto vivace

Quartet No. 1 in D Major, Op. 25 (1941)*

Benjamin Britten
(1913-1976)

Andante sostenuto; Allegro vivo
Allegro con slancio
Andante calmo
Molto vivace

INTERMISSION

Quartet in G Major, Op. 106 (1895)

Antonín Dvořák
(1841-1904)

Allegro moderato
Adagio ma non troppo
Molto vivace
Finale: Andante sostenuto; Allegro con fuoco

* --indicates a first presentation for the Society

The Takács Quartet appears by arrangement with Seldy Cramer Artists
and records for Hyperion and Decca/London Records

The Takács Quartet is Quartet-in-Residence at the
University of Colorado in Boulder
www.takacsquartet.com

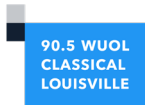
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**Sunday, November 20, 2022 – 3:00 p.m., Curtis on Tour: Eric Owens and
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Sunday, March 19, 2023 - 3:00 p.m., Merz Trio
Sunday, April 16, 2023 - 3:00 p.m., Dover Quartet**

Fall Musicale Saxophone Ensembles

Dr. Adam McCord, Director



Sunday, October 23, 2022
Redeemer Lutheran Church
2:00 p.m.



Conveniently located in Louisville, KY, near the Shawnee Expressway (I-264), Redeemer is just minutes from New Albany, downtown Louisville, Portland, and Shively. Redeemer Lutheran Church is a community of believers from a variety of ethnic, cultural, and social backgrounds.

<https://www.redeemerlouky.com/>

PROGRAM

Italian Concerto, BWV 971

Johann-Sebastian Bach
(1685-1750)
arr. Katsuki Tochio

I. Allegro
II. Andante
III. Presto

Comapudu Quartet
Brayden Colbert, *soprano*
Nick Martin, *alto*
Kaitlyn Purcell, *tenor*
Tarrylton Dunn, *baritone*

Four Chorales

Johann-Sebastian Bach
arr. Zach Schlaug

“Du Lebensfürst, Herr Jesu Christ”
“Ich bin's, ich sollte büßen”
“Ein feste Burg ist unser Gott”
“Ach wie flüchtig, ach wie nichtig”

Overture to *Candide*

Leonard Bernstein
(1918-1990)
arr. Zach Schlaug

from *Holberg Suite*, op. 40

Edvard Grieg
(1843-1907)
arr. Zach Schlaug

I. Preludium
II. Sarabande
III. Gavotte

Strange Humors

John Mackey
(b. 1973)
arr. Brian C. Herald

Sam Riddick, *djembe*

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UNIVERSITY OF LOUISVILLE SAXOPHONE ENSEMBLES

Dr. Adam McCord, Director

SOPRANO

Tanner Swift
Brayden Colbert

BARITONE

Justin Brown
Tarrylton Dunn

ALTO

Kaitlyn Purcell
Devin Plaza
Cade Gadberry

BASS

Nick Martin

TENOR

Andrew Harris
Grayson Harley

PROGRAM

Greetings from the University of Louisville!
We hope you enjoy the concert this afternoon.

Conveniently located in Louisville, KY, near the Shawnee Expressway (I-264), Redeemer is just minutes from New Albany, downtown Louisville, Portland, and Shively. Redeemer Lutheran Church is a community of believers from a variety of ethnic, cultural, and social backgrounds.

<https://www.redeemerlouky.com/>

UPCOMING EVENTS

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Events are subject to change. Scan the code below for a full list.



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University of Louisville Faculty Recital

Marc Satterwhite, Composer



Monday, October 24, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

PACSOG I (2020)

- I. Prelude*
- II. Allemande*
- III. Courante*
- IV. Sarabande*
- V. Other (Habanera)*
- VI. Gigue*

Adam McCord, alto saxophone
Krista Wallace-Boaz, piano

Lluvia en el desierto (Rain in the Desert) (2017)

Four songs on poems by Marjorie Agosín

Premiere performance

- I.El agua sobre la noche (Night Rain)*
- II.Tan sólo la noche era lienzo (Only the night was a canvas)*
- III.Más allá de esa noche (Beyond that night)*
- IV.Amanecidas (Daybreaks)*

Chad Sloan, baritone
Krista Wallace-Boaz, piano

Three Hellenic Dances (2022)

Premiere performance

- I.Emmeleia*
- II.Komos*
- III.Korybantum*

Matthew Nelson, clarinet
Stephen Mattingly, guitar
Paul York, cello

All pieces composed by Marc Satterwhite (b. 1954)

PROGRAM NOTES

One of the great joys of my long association with U of L is the privilege of working with so many wonderful performers, who love contemporary music and who are eager to play and sing brand new music. Everything on tonight's program was specifically written for these artists. (Sometimes the collaboration was their idea, and sometimes mine.) We plan to take these pieces into the recording studio so that I can issue at least one more CD before my impending retirement. I am eternally grateful to these, and many other faculty artists, who have performed and recorded my music so often.

Save the date: on February 28, 2023, we will present another such program, of music written specifically for Kathy and Matthew Karr, principal flute and principal bassoon in the Louisville Orchestra, and U of L faculty members, for decades now. We have known each other, in fact, since before any of us came to Louisville. The program will include both premieres and older pieces from our long friendship.

PACSOG I is the first of two pieces loosely modeled after the Baroque dance suite, particularly the layout used by J. S. Bach in his six suites for unaccompanied cello. The word is a mnemonic made up of the first letters of the movement types in order. Prelude, Allemande, etc. Generations of music majors have used this to remember the disposition of the movements.

A Prelude is optional, but when included took many forms. It is often not dance-like. Mine is a free fantasia.

The Allemande is a dance in moderate tempo, in duple or quadruple meter. The opening almost always features a single pickup note, or a group of three pick up notes, before the first downbeat. Interior phrases often begin with pickup notes as well. I follow these conventions and have made mine a little jaunty.

The Courante is a lively dance in triple meter. Like the allemande, it frequently begins with a pickup note or notes.

The Sarabande is a slow, stately dance in triple meter, often very expressive. It frequently features a long note on the second beat of the measure. I have kept the serious nature and elongated second beat, but have made my *Sarabande* in 5/4 meter, a definite departure from Baroque norms. The opening motive is borrowed from the *Suite no. 2 in D Minor*, for solo cello, by Bach.

The "Other" movement (sometimes called "Optional") was freely chosen from many possibilities extant during the Baroque. I have used the very unBach-ish Habanera (not yet invented in Bach's day). More typical choices would be a minuet and trio, a bourée, or gavotte, although there are many options.

The Gigue (the word relates to the English "jig") is a lively dance in compound meter, in which beats are divided into three equally spaced notes rather than the two found in simple meter. (The other dance movements in this piece are all in simple meter, but the Prelude is mostly in compound.) It shares pitch motives with the Courante, but with very different rhythms. Except for the sarabande, these pieces are on the energetic side, and don't take themselves too seriously.

PACSOG I was written in 2020 for my colleagues and friends at the University of Louisville School of Music, Adam McCord and Krista Wallace-Boaz. Later that same year I wrote PACSOG II for flute and bassoon, for mutual friends and colleagues Kathy and Matt Karr. All of them are champions of new music and living composers who have performed my music on many occasions. I am eternally grateful to them for that gift. (There is actually a third PACSOG in progress, for guitarist Stephen Mattingly and bassist Sidney King.)

PROGRAM NOTES

Lluvia en el desierto (Rain in the Desert) (2017)

At the start of my career I lived and worked for six years in Latin America, and that experience has been an important part of life, both personally and professionally. I have returned frequently, especially to Mexico, where I lived the longest, during the ensuing years. While not claiming to be any sort of expert, I often take my inspiration for musical works from Latin American subjects—poetry, visual art, politics, and more.

Some years ago I discovered the poetry of Marjorie Agosin, a Chilean writer living and working in the USA. She is a poet, essayist and memoirist who writes frequently about Chile and other parts of Latin America, often, but not exclusively, in political terms. She writes from the interesting perspective of a Jewish feminist looking at a Catholic, patriarchal society.

One of her poems was the inspiration for my instrumental piece, *Las viudas de Calama* (The Widows of Calama), and this is the third time I set her poems to music.

These songs were written for my friend and University of Louisville colleague, baritone Chad Sloan. When we first started talking about my writing a piece for him, we spent a lot of time thinking about texts, sending each other ideas, and reading poems the other had suggested. I had been thinking of another set using Agosin's poems, so I sent him her book, *Lluvia en el desierto* (Rain in the Desert) and he picked the four poems eventually included in the cycle.

I have set the poems in the original Spanish, but the translations by Celeste Kostopolus-Cooperman are also provided. They are used by kind permission of the author.

I. El agua sobre la noche

El agua sobre la noche,
la noche sobre el agua.
Llueve en el desierto;
un vestido
de amor

El agua sobre las llanuras
horizontes dorados.
Llueve y florece el desierto.

El agua sobre la noche,
la noche sobre el agua.

II. Tan sólo la noche era lienzo

Tan sólo la noche era lienzo que la cubría,
la arena un cama de plumas.
Ella se sintió sagrada y
tibia.
Su cuerpo era un país,
las dunas el regreso a todas las viviendas

III. Más allá de esa noche

Más allá de esa noche,
estaban todas las noches del amor
sediento, el deseo sobre tu piel,

I. Night Rain

Water on the night,
night on the water.
It rains in the desert;
a garment
of love.

Water on the prairies,
golden horizons.
It rains and the desert flowers.

Water on the night,
night on the water.

II. Only the night was a canvas

Only the night was a canvas that covered her,
the sand a bed of feathers.
She felt sacred and
warm.
Her body was a country,
the dunes a return to every dwelling.

III. Beyond that night

Beyond that night,
All the nights of love thirsted,
the desere on your flesh,

PROGRAM NOTES

amarillo el viento sobre tu rostro.
Todo era campo vasto de arenas movedizas
a tu alrededor.

Las plantas de la noche,
extranjerías ante el alba,
amatorias despidiendo el elixir sagrado
de las cosas quietas.

Más allá de esa noche,
la gran noche del desierto
de Sonora,
los enamorados
hacen señales
a las piedras,
a las llamas.

En Sonora la noche es
como una inquieta y
tráslucida passion.

IV. Amanecidas

Por las noches frotábamos nuestro
cuerpo en la inmensidad del sonido santo.
Tú silbabas y yo confundía tu ritmo
con las brisas que eran
un abanico de arenas.

Buscamos amornos en el ritmo del amor.
más allá de la noche vimos el fulgor rojo
del amanecer.

Tú y yo vivimos en el desierto efímero
y presente
con sus ritmos,
sus lentitudes.

En la oscuridad husmeamos la luz de
la memoria
hacienda de la arena un altar de flores.

the yellow wind on your face.
Everything was a vast field of moving sand
surrounding you.

The plants of the night,
strangers before dawn,
amorously exhaled the sacred elixir
of quiet things.

Beyond the night
the great night of the Sonora
Desert,
lovers
make signals
to the rocks,
to the flames.

In Sonora, the night is
like a restless
translucent passion.

IV. Daybreaks

In the evenings we rubbed our
bodies against the immensity of holy sound.
You whistled and I confused your rhythm
with breezes that were
a fan of sands.

We sought to love one another in
love's rhythm.
Beyond the night we saw the brilliant
red glow of dawn

You and I lived in the ephemeral and
present desert
With its rhythms,
its sluggish pace.

We sniffed the light of memories
making an altar of flowers from sand.

Three Hellenic Dances

As mentioned above, my colleagues at the University of Louisville School of Music have long been supporters of my creative work, commissioning, performing, and recording my compositions for decades now. This very much includes clarinetist Matthew Nelson, guitarist Stephen Mattingly and cellist Paul York. I was casting about for a new project and it struck me that a trio for them could be a very intriguing combination. I asked them if they would be interested in such a piece and they all very graciously agreed.

PROGRAM NOTES

About this time I was listening to the uncategorizable album *Into the Labyrinth* by the equally uncategorizable band, Dead Can Dance. One of the songs is called *Emmeleia*, which I thought a beautiful word. I discovered that this is the name of a solemn, stately Greek dance associated with ancient tragic theater.

Looking around for a couple more ancient Greek dance types I came across (among others) *Komos*, a ritualized procession of drunken revelers, and *Korybantum*, a highly athletic dance emulating armed combat.

I have used these words as springboards for the music in the three movements. I haven't to add that there is nothing actually Greek about the music and, indeed, very little is known about the music associated with these dances. I have just taken these very general descriptions of the dances to inspire my musical imagination.

ARTIST BIOGRAPHIES

Composer and bassist **Marc Satterwhite** is a native of Texas and studied at Michigan State University (BM) and Indiana University (MM and DM). He was for several years a part of the diaspora of (mostly) young American musicians playing in symphony orchestras in Latin America, a transformative experience, musically, personally, and politically, before refocusing his career on composition. His music has been performed in diverse venues in the US, Latin America, Europe, Asia, Australia and South Africa. There are five CDs devoted exclusively to his music on the Centaur label, with two more in the works, and his music is recorded by numerous performing artists on their own projects.

He has been on the faculty of the University of Louisville School of Music since 1994 where, in addition to his teaching duties, he is the Director of the Grawemeyer Award for Music Composition.

In his retirement (looming) he plans to pursue a BA in Spanish along with getting reacquainted with his bass and possibly attending bartending school.

For more information see www.MarcSatterwhite.com

Stephen Mattingly, guitarist, has been warmly received by audiences as a soloist and as a founding member of the Tantalus Quartet. Stephen enjoys a vibrant teaching career as Associate Professor of Guitar at the University of Louisville. More info at www.StephenMattingly.com

Dr. Adam McCord is Associate Professor of Saxophone at the University of Louisville School of Music. He completed the Doctor of Music degree at Indiana University. He received the Master of Music degree also from IU, earning a Performer's Certificate, IU's top performing honor, and earned the Bachelor of Music degree in Saxophone Performance and Music Education from the University of North Carolina at Greensboro. He regularly performs with the National Symphony Orchestra at the Kennedy Center, most recently for the 50th anniversary of the opening of the Kennedy Center on Bernstein's MASS, as well as the Louisville Orchestra, the Winston-Salem Symphony, and the Greensboro Symphony Orchestra, among others. He can be heard on the Arizona University Recording and Navona Records labels. He is a Yamaha and D'Addario Performing Artist. <http://adammmccord.com>

Hailed for his "astounding range and virtuosity" (CD HotList), **Matthew Nelson** is Associate Professor at the University of Louisville. He enjoys international demand as performer and pedagogue. He was previously faculty at Utah Valley University and was a NOVA Chamber Music Series artist. Nelson is a Buffet Crampon Artist/Clinician. <http://matthewphillipnelson.com>

ARTIST BIOGRAPHIES

American baritone **Chad Sloan** is recognized as much for his warm, elegant vocalism as he is for deft interpretations of diverse characters. In his most recent performing season, Chad performed the role of Ponchel in Arizona Opera's production of Kevin Puts' *Silent Night*, baritone solos in the Louisville Orchestra *Messiah*, premieres at the Mostly Modern Festival in Saratoga Springs, NY and recitals in Louisville and Montana. **Mr. Sloan's** previous seasons have included performances of *Carmina Burana* with Columbia Pro Cantare, Flagstaff Symphony, Fox Valley Symphony, Lexington Philharmonic and Midland Symphony, Bach's *Weihnachts- Oratorium* with Louisville Choral Arts Society and Bourbon Baroque, Brahms' *Liebeslieder Waltzer* at Twickenham Music Festival, Britten's *War Requiem* at Lawrence Conservatory, frequent collaborations with Louisville Orchestra in their *Heroes & Villans* and *War + Peace* concerts, Bernstein's *Mass*, William Walton's *Façade*, songs of Robert Schumann, and as baritone soloist in performances of Mozart, Beethoven and Bach with the Bach Festival Society of Winter Park. Chad has been heard in leading roles in opera companies all across the country. Chad is Associate Professor of Voice at the University of Louisville School of Music. <https://www.chadsloan.com/> biography/

Krista Wallace-Boaz joined the UofL School of Music faculty in Fall of 2000. Appointed by the President as the Faculty Athletics Representative beginning July 1, 2020, she is currently Associate Dean of the School of Music and Professor of Piano and Pedagogy. A native of Somerset, Kentucky, Krista received the University of Louisville's Distinguished Faculty Award for Service in 2013. She holds a Bachelor of Music degree in Piano Performance from the University of Louisville, a Master of Music in Piano Performance and Pedagogy from Northwestern University, and a Doctor of Music in Piano Performance and Pedagogy from Northwestern University. She has appeared in concerts across the United States as well as England, Austria, Belgium, France, the Netherlands, Russia and Scotland. In addition to her work at UofL, Krista also serves as the Director of Operations for the Chamber Music Society of Louisville, is the Southern Division Composition Coordinator for MTNA Competitions, and the State Coordinator for the MTNA Composition Competition. <https://louisville.edu/music/faculty-staff/Faculty/krista-wallace-boaz>

Recently hailed by The New York Times for his "warm-toned" performance of Lutosławski's *Grave* (Metamorphoses), cellist **Paul York** is an accomplished soloist, chamber musician, and teacher. He currently serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include performances of Beethoven's *Triple Concerto* in Nanjing, China and Ulaanbaatar, Mongolia, and Karel Husa's *Concerto for Violoncello and Orchestra* at New York's Carnegie Hall. He has performed Aaron Jay Kernis' *Colored Field for Cello and Orchestra* with the Louisville Orchestra, and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. Of his performance at Carnegie Hall, New York Concert Review said, "The fiendishly difficult solo part was brilliantly played by cellist Paul York; one had to be in awe of his playing." Mr. York received his bachelor's degree from the University of Southern California and his Master of Music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto and Louis Potter. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky Seminar at the University of Southern California and has received Distinguished Faculty Awards in both Teaching and Creative and Research Work from the University of Louisville. Mr. York can be heard on the Ablaze, Arizona University Press, Centaur, innova, and CRS labels. <https://louisville.edu/music/faculty-staff/Faculty/paul-york>

PROGRAM

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University of Louisville Faculty Recital

David Deacon, trumpet



Krista Wallace-Boaz, piano



Tuesday, October 25, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Fantasie James Stephenson
(b. 1969)

“Song to the Moon” from *Rusalka* Antonín Dvořák
(1841-1904)

Libertango Astor Piazzolla
(1933-1990)
arr. James Ackley

Intermission

Concerto in D Major Georg Philipp Telemann
(1681-1767)
I. Adagio
II. Allegro
III. Grave
IV. Allegro

Siete Canciones Populares Españolas Manuel de Falla
(1876-1946)
I. El paño moruno
II. Seguidilla murciana
III. Asturiana
IV. Jota
V. Nana
VI. Canción
VIII. Polo

ARTIST BIOGRAPHIES

David Deacon

David Deacon currently serves as a Lecturer of Music Education and Assistant to the Associate Dean at the University of Louisville School of Music. Here, David teaches first year studies classes to music majors, manages the weekly student performance series, and assists with various administrative processes. In addition, David is an active freelance trumpet artist and educator in Louisville. He has experience performing in a variety of settings from trumpet ensemble to brass quintet to orchestra. David also frequently performs solo engagements. He has performed at numerous conferences and festivals including the ÓperaMaya International Music Festival, National Trumpet Competition, Trumpet Festival of the Southeast, College Band Directors National Association Southern Division Conference, Kentucky Music Educators Conference, College Music Society National Conference, and the Orvieto Musica Chamber Music Festival. Al Chez, Doc Severinsen, Ndugu Chanler, and 3 Faces of the King are a few of the artists that David has had the privilege of performing with. David is also a founding member of the Louisville based brass quintet, Bourbon & Brass Company, who regularly perform in the Louisville metropolitan area and most recently performed at the Rafael Mendez Brass Institute in Denver, Colorado.

Prior to moving to Louisville, David was the interim band director at Hahira Middle School in Lowndes County, Georgia. He has been a trumpet instructor for the Lowndes High “Georgia Bridgemen” Marching Band in Valdosta, Georgia for the past seven years, and he has been an instructor with the Alabama, Louisiana, and Mississippi Division of the Salvation Army Summer Music Conservatory. In addition, he has taught applied lessons to students from various schools in Southeast Alabama.

David holds a Master of Music degree in Trumpet Performance from the University of Louisville and a Bachelor of Music Education degree from Troy University. He was named Troy University’s Outstanding Music Graduate in 2019 and the trumpet studio’s Most Valuable Player in 2017. David is a member of the International Trumpet Guild and Pi Kappa Lambda.

ARTIST BIOGRAPHIES

Krista Wallace-Boaz

Dr. Krista Wallace-Boaz, Associate Dean and Professor of Piano and Pedagogy at the University Of Louisville School Of Music, teaches class piano, piano pedagogy, keyboard literature classes, and applied piano. She also serves as the University of Louisville Faculty Athletic Representative. She is the pianist in the Trio Bel Canto, an alto saxophone/tenor saxophone/piano trio dedicated to the creation of new music for this genre.

A former new music reviewer for Clavier-Companion magazine (formerly Clavier, she has also been published in Keyboard Companion, and has served as the President of the Kentucky Music Teachers Association and chair of the Music Teachers National Association State Presidents Advisory Council.

Wallace-Boaz is active as an adjudicator and collaborator, performing with nationally and internationally renowned artists including Oystein Baadsvik, Fabio Brum, Aaron Boaz, Delfeayo Marsalis, Patrick Meighan, James Houlik, and Donald Peck. In 2010 she made her Carnegie Hall debut with the University of Louisville Grawemeyer Players, performing works by Lutoslawski and Currier, receiving accolades from the NY Times for her warm-toned and picturesque performance. She may be heard in collaboration with saxophonist Cory Barnfield on the recording Journey, produced by New Dynamic Records, on Free Flying with trombonist Brett Shuster, produced by Albany Records, and American Fusion with saxophonist David Wozniak, produced by Emeritus Recordings.

A recipient of the University of Louisville's Distinguished Faculty Award for Service, Wallace-Boaz holds a Bachelor of Music degree in Piano Performance from the University of Louisville, a Masters of Music in Piano Performance and Pedagogy from Northwestern University, and a Doctor of Music in Piano Performance and Pedagogy from Northwestern University.

Wallace-Boaz also holds three certificates from the Rimsky-Korsakov Conservatory in St. Petersburg, Russia and has been heard on the national radio broadcast of the Dame Myra Hess Concert series. She has had the privilege of performing a series of concerts in Belgium as the guest of the Belgian Grand Consulate, and has appeared in concerts across the United States as well as England, Austria, France, the Netherlands, Russia and Scotland.

Wallace-Boaz currently serves as the Director of Operations for the Chamber Music Society of Louisville, is the Southern Division Composition Coordinator for MTNA Competitions, and the State Coordinator for the MTNA Composition Competition.

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PROGRAM

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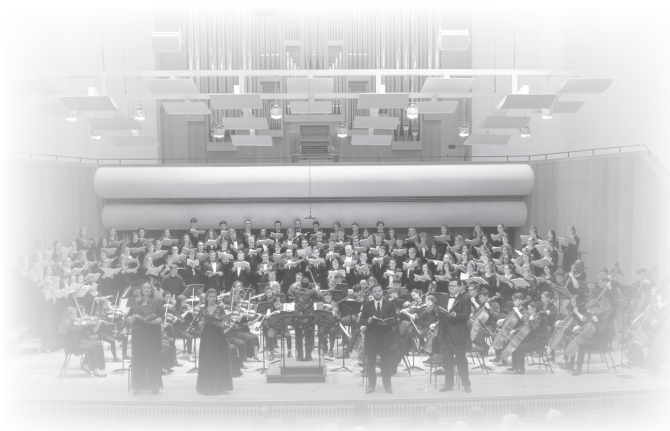
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“Ardent Poems”

A concert by Geoffrey Herd, *violin*
Anna Petrova, *piano*



Wednesday, October 26, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Violin Sonata No. 7 in C Minor, Op. 30 No. 2

Ludwig van Beethoven

Poème élégiaque, Op.12

Eugene Ysaÿe

Romance, Op. 23

Amy Beach

Violin Sonata in E-flat Major, Op. 18

Richard Strauss

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University of Louisville Violin Symposium

Faculty Concert

Geoffrey Herd, Akiko Hosoi, Kia-Hui Tan,
Patrick Yim, and Kirsten Yon, *violins*
Anna Petrova, *piano*



Friday, October 28, 2022
Comstock Concert Hall
7:00 p.m.

PROGRAM

Sonata for Two Violins in C major, Op. 56

Sergei Prokofiev
(1891-1953)

1. Andante cantabile
2. Allegro
3. Commodo (quasi allegretto)
4. Allegro con brio

Kirsten Yon and Kia-Hui Tan, *violins*

Sonata in C Minor, Op. 30 No. 2

Ludwig van Beethoven
(1770-1827)

- I. Allegro con brio
- II. Adagio Cantabile
- III. Scherzo: Allegro
- IV. Finale: Allegro

Akiko Hosoi, *violin*
Anna Petrova, *piano*

INTERMISSION

Love Song, Op. 7 No. 1

Josef Suk
(1847-1935)

Patrick Yim, *violin*
Anna Petrova, *piano*

Violin Sonata No. 3 in C Minor

Edvard Grieg
(1843-1907)

- III. Allegro Animato

Patrick Yim, *violin*
Anna Petrova, *piano*

Riconoscenza per Goffredo Petrassi

Elliott Carter
(1908-2012)

Kia-Hui Tan, *violin*

PROGRAM

Romance for Violin and Piano, Op. 23

Amy Beach
(1867-1944)

Geoffrey Herd, *violin*
Anna Petrova, *piano*

Sonata in E-Flat Major, Op. 18

Richard Strauss
(1864-1949)

I. Allegro ma non troppo

II. Improvisation: Andante cantabile

III. Finale: Andante-Allegro

Geoffrey Herd, *violin*
Anna Petrova, *piano*



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LOUISVILLE, KY

ARTIST BIOGRAPHIES

GEOFFREY HERD

Violinist Geoffrey Herd leads a varied and impactful career as a soloist and chamber musician, artistic director, and pedagogue. He has performed throughout the United States, Latin America, and Asia at venues including the Isabel Stewart Gardner Museum of Art in Boston and Carnegie Hall's Weill Recital Hall, and universities and conservatories globally. An avid chamber musician, Dr. Herd has collaborated with prominent musicians including Ettore Causa, Jinjoo Cho, James Dunham, Clive Greensmith, Ani Kavafian, and Jon Kimura Parker. Dr. Herd has performed concertos with numerous orchestras, including the Rochester Philharmonic, the Thailand Philharmonic, the Cayuga Chamber Orchestra, the Ithaca College Symphony, the Amherst Symphony, the Finger Lakes Symphony, the University of Tennessee Symphony Orchestra, and the Longmont Symphony.

Dr. Herd is the founder and director of the Geneva Music Festival, currently celebrating its 13th annual season. Each summer, the festival gathers many of the nation's finest performers of classical music and jazz for a month-long series of concerts. The festival is recognized as a leader in innovative programming and is frequently supported by the National Endowment for the Arts and other competitive granting agencies. Recordings from the festival are broadcast regularly on American Public Radio's Performance Today and other stations around the region and country.

As a pedagogue, Dr. Herd is on faculty at the University of Louisville School of Music where he has built a thriving studio, attracting students from around the globe. His students participate in prestigious festivals including the Aspen, Brevard, Killington, Sarasota, and Wintergreen festivals, have gone on to graduate school at the Yale School of Music, McGill University, and the Cincinnati Conservatory, and are frequent competition winners throughout the country. Mr. Herd has also been on faculty at the University of Tennessee, the Killington and Sewanee Music Festivals, and a guest artist at Encore Chamber Music and the Kneisel Hall Chamber Music Festival. He is the co-director of the Knoxville Suzuki Academy and past president of the Tennessee Chapter of the American String Teachers' Association. Mr. Herd studied at the Shepherd School of Music at Rice University, the Yale School of Music, and the Cleveland Institute of Music with Ani Kavafian, Paul Kantor, William Preucil, and David Updegraff. He plays on the "Berkic-Pennington" Carlo Bergonzi made in Cremona in 1737.

ARTIST BIOGRAPHIES

AKIKO HOSOI

A resident of New York City, Japanese violinist Akiko Hosoi is an active solo and chamber music performer across the United States, while being a member of the New Haven Symphony and Stamford Symphony Orchestras. Akiko enjoys collaborating with other artists and organizations dedicated to promote community enhancement and social justice, with projects such as organizing outreach performances at veteran hospitals, hospices, schools, and state prisons across the US, as well as benefit concerts to raise money for the 3/11 Fukushima disaster. Akiko also maintains a performing presence in Japan with regular recitals as well as outreach collaborations with Alexander Technique Studio Tokyo. In 2016, Akiko partnered with Sullivan County (NY) non-profit arts organization Nesin Cultural Arts (NCA) to co-establish and lead the Sullivan County Chamber Orchestra, a conductor-less string orchestra, whose mission is to serve the community and elevate the quality of life for all generations through artistic expression and cultural experiences.

Always trying to inspire the younger generation, Akiko is in high demand as a violin instructor. Through NCA she has co-founded the Aspiring Young Musicians Program and the Summer Music (Arts) Academy, designed to provide students aspiring to develop their musicianship with regular and frequent contact with high caliber performing artists who have a commitment to music education. In 2019 she was invited to teach as a strings instructor at Summer Music in Tuscany, Italy.

Akiko has had an international career from an early age. After attending the Junior Department of the Toho Gakuen School of Music, she enrolled in the Purcell School of Music in London where she was a recipient of many awards and scholarships including the British Government Music and Ballet Scholarship. As a solo recitalist and chamber musician, she worked with distinguished pianists such as Noriko Ogawa and Boris Berezovsky; touring the UK, Finland, Malta, Russia and Japan. A third-prize winner in the 4th Uralsk International Violin Competition in Kazakhstan, she performed with the West Kazakhstan Philharmonic Orchestra. Festival invitations include Mozarteum Summer Music Academy, Encore School for Strings, Taos School of Music, Perlman Music Program Chamber Workshop, and the Tanglewood Music Center. Akiko has performed in masterclasses for Ida Haendel, Gyorgy Pauk and Zakhar Bron, and as a chamber musician, has worked with Seymour Lipkin, Bonnie Hampton, Peter Salaff, Roger Tapping, Donald Weilerstein, and members of the Borromeo, Brentano, Cavani, Orion and Shanghai Quartets. Akiko holds a Bachelor of Music degree from the Cleveland Institute of Music, and a Master of Music degree from The Juilliard School. Her teachers include David Cerone, Ronald Copes, Maurice Hasson, Lydia Mordkovitch, Kazuki Sawa, and David Updegraff.

ARTIST BIOGRAPHIES

KIA-HUI TAN

Violinist Kia-Hui Tan has performed as concerto soloist, recitalist and chamber musician in the majority of U.S. states and about two dozen countries on five continents, including at London's Barbican Hall and New York's Carnegie Weill Recital Hall. Described in *The Strad* as a "violinist whose virtuosity was astonishing," she has premiered works by more than 80 living composers, amongst her repertoire of over 400 solo or chamber works. She has been a member of various new music ensembles and is frequently invited to perform at contemporary music festivals and conferences, often presenting themed lecture-recitals on the vastly unexplored repertoire for unaccompanied solo violin. In response to the COVID-19 pandemic, in August 2020 Tan published a free open-access web resource, www.soloviolinworks.com, which provides programming details — including composers' race/ethnicity and gender — to approximately 700 unaccompanied violin works with circulating scores and recordings.

Tan studied piano, violin, music theory and composition in her native country, Singapore, before receiving scholarships to study with David Takeno at the Guildhall School of Music and Drama (BMusHons) and David Updegraff at The Cleveland Institute of Music (MM/DMA). An experienced orchestral violinist, she had served as concertmaster under Sir Colin Davis and Mstislav Rostropovich, among many other notable conductors. Associate professor at The Ohio State University and a proud recipient of Ohio State's School of Music Distinguished Teaching Award, Tan continues to be active as performer, masterclass presenter and competition adjudicator while incorporating principles of Tai Chi and Alexander Technique in her violin playing and teaching.

PATRICK YIM

Praised for his "deeply expressive, finely nuanced playing" (*The Strad Magazine*) and "superb performances" (*Fanfare Magazine*), Honolulu-born violinist Patrick T.S. Yim has performed on stages around the world, including Carnegie Hall and David Geffen Hall (New York), Seoul Arts Center, Harpa Concert Hall (Reykjavik), Hong Kong City Hall, Severance Hall (Cleveland), Orchestra Hall (Chicago), Teatro alla Scala (Milan), and the Musikverein (Vienna). Yim made his solo debut with the Honolulu Symphony and in recent years has performed concerti of Bach, Brahms, Bruch, Lalo, Mozart, and Vivaldi. He has performed chamber music with members of the Juilliard, Emerson, St. Lawrence, Pacifica, Ying Quartets, and the Chamber Music Society of Lincoln Center, principal players from the Shanghai Symphony and Hong Kong Philharmonic, and musicians from The Cleveland Orchestra and New York Philharmonic.

A NAXOS album of music by American composers George Tsontakis,

ARTIST BIOGRAPHIES

Sebastian Currier, Nathan Currier, and Chen Yi, including three world premiere recordings, was released in September 2022. His debut CD, *Memory*, released in 2020 on Navona Records features world premiere recordings of works by Chen Yi, Michael-Thomas Foumai, Austin Yip, Kai-Young Chan, and Yao Chen, and has been broadcast internationally. In his extensive work with contemporary music, Yim has commissioned 29 works and performed the works around the world at world-class museum galleries, concert halls, and as part of international music festivals. International festival appearances include the Banff Music Residency, Tongyeong International Music Festival, Beijing Music Festival, Shanghai New Music Week, Seoul International Computer Music Festival, Toronto Summer Music, Lincoln Center Festival, Sulzbach-Rosenberg International Music Festival (Germany), New York City Electroacoustic Music Festival, New Music for Strings Festival (Denmark/Iceland/USA), Flatirons Chamber Music Festival (USA), Rushmore Music Festival (USA), Hawaii Performing Arts Festival, New Vision Arts Festival (HK), French May Arts Festival (HK), Hong Kong Arts Festival, and the Taiwan International Festival of Arts. Recent chamber music highlights include a performance in Carnegie Hall with members of the Emerson Quartet as part of the New Music for Strings Festival, a collaboration with world-renowned pipa virtuoso Wu Man in Lou Harrison's *Concerto for Pipa and String Orchestra* led from the concertmaster chair, and a collaboration with Juilliard Quartet violinist Joel Smirnoff involving the premieres of two newly commissioned works.

He has performed in the violin sections of The Cleveland Orchestra and the Hawaii Symphony, among others. He joined The Cleveland Orchestra on tours to New York City, Chicago, Bloomington, Iowa City, Miami, and major cities in Europe, including Paris, Milan, Brussels, Luxembourg, Cologne, Munich, and Vienna. A core member of the Hong Kong New Music Ensemble, Yim was Assistant Professor of Music at Hong Kong Baptist University from 2017-2021. He also taught violin and chamber music at Stony Brook University, the Cleveland Institute of Music Preparatory Department, the Interlochen Summer Arts Camp, the Flatirons Chamber Music Festival, the Rushmore Music Festival, and the Sulzbach-Rosenberg International Music Festival. He presented lectures and masterclasses around the world, including MIT and the Hong Kong Philharmonic. Yim was awarded a Certificate of Appreciation from the United States Department of State for his "outstanding musical performance on May 4, 2019 in Dushanbe, which contributed directly to the development of diplomatic and cultural ties between the United States and Tajikistan."

Yim graduated with honors from the Cleveland Institute of Music (BM, MM) where he was a student of William Preucil and David Updegraff and was twice awarded the First Prize at the Milhaud Performance Prize Competition.

ARTIST BIOGRAPHIES

At CIM, he studied chamber music with the Cavani Quartet and Peter Salaff of the Cleveland Quartet. He earned his Doctor of Musical Arts degree from Stony Brook University where he studied violin with Philip Setzer, Jennifer Frautschi, and Hagai Shaham, and chamber music with the Emerson Quartet. Yim is Assistant Professor of Violin in the Department of Music at the University of Notre Dame.

KIRSTEN YON

Dr. Kirsten Yon is currently Associate Professor of Violin and Chair of the String Division at the University of Houston Moores School of Music. She previously graced the violin faculty of Texas Tech University for eight years. Her active solo career includes recital engagements and masterclasses throughout the United States (including Carnegie Hall, Weill Recital Hall), Brazil, Czech Republic, England, South Korea, Honduras, Mexico, Germany, France, Iceland, and Norway. Previously on the faculty of the Interlochen Center for the Arts, Dr. Yon additionally taught for many years at the International Music Academy Pilsen (Czech Republic), the Nathan Schwartzman String Festival (Uberlândia, Brazil), and the Cambridge International String Academy (England). She toured Brazil with the Botticelli String Quartet and pianist Cristina Capparelli Gerling, traveling to Curitiba, Florianopolis, and performing several concerti with the Orquestra de Câmara Theatro São Pedro in Porto Alegre (Brazil). The winner of multiple competitions, Yon received outstanding accolades for her performances as a concert soloist, chamber musician, and for her concerto appearances.

A versatile orchestral musician, Professor Yon held concertmaster chairs with the Bayou City Chamber Orchestra, the Lubbock Symphony Orchestra, the Caprock Pro Musica Sinfonietta, Ballet Lubbock, and the Cypress Symphony, as well as performing with diverse ensembles that include the River Oaks Chamber Orchestra (ROCO), Aperio, the baroque ensemble Ars Lyrica, and the contemporary Musiqa ensemble. As a lauded chamber musician, Yon founded the Champlain Piano Trio, the Archiano Ensemble, the Karlin Trio, and the Botticelli String Quartet.

Dedicated to musical outreach at both the community and international levels, Yon is founder and Artistic Director of Encuentro de Cuerdas, a long-term pedagogical outreach program in Tegucigalpa, Honduras. Since the beginning of her professional career, students from both her college and pre-college studios have won numerous solo competitions and awards. A frequent violin clinician, Dr. Yon has given masterclasses at the Universidade Federal do Rio Grande do Sul and the Universidade Federal do São João del Rey (Brazil) in addition to numerous schools across the United States, Honduras, and Mexico. Dr. Yon served as the president of the South Plains Suzuki Strings Foundation and is a

ARTIST BIOGRAPHIES

strong advocate of string education. In her early years at Texas Tech University, she was honored with a Texas Tech University Alumni Association New Faculty Award for her work at the School of Music and was elected to the Texas Tech Teaching Academy, a distinct honor within the university.

Dr. Yon has spent her recent summers teaching and performing at the Texas Music Festival, ARIA International Summer Academy (Massachusetts), Cedar Valley Chamber Music (Iowa), the Naolinco International Music Festival (Mexico), and the Liberec International Violin Academy (Czech Republic). Her major teachers and influences included Stephen Shipps, William Preucil, David Updegraff, Kathleen Winkler, and Raphael Fliegel. Her debut recording on Centaur Records with cellist Jeffrey Lastrapes was released in 2015. Apart from teaching and playing the violin, she loves cooking, reading, yoga, and spending time with her two rescue puppies Bella and Jasper!

ANNA PETROVA

Bulgarian pianist, Anna Petrova, praised for her “artistic, clear and enlightened” performances [BBC Magazine], performs extensively as a soloist and chamber musician. She has won top prizes and recognitions at numerous international competitions, including the Jose Roca International Competition, Spain and the Queen Elizabeth Piano Competition. Recent highlights include her New York City debut with conductor Philippe Entremont, a recording of Stravinsky’s *Les Noces* with the Virginia Symphony Orchestra and conductor JoAnn Falletta (Naxos), and solo and chamber music residencies in festivals across North America, Europe and Asia. Additionally, Petrova is a recording artist of Coviello Classics and Solo Musica labels, a member of the Carr-Petrova viola and piano duo and the clarinet-viol-a-piano Iris Trio. In 2018 Petrova was honored at the United Nations for her work with refugees around the globe through the Novel Voices Refugee Aid Project. Currently, she is working on a two-CD set of the complete piano sonatas of Russian composer, pianist and pedagogue, Samuil Feinberg for Naxos. Petrova holds a Doctor of Musical Arts degree from Manhattan School of Music and is Assistant Professor of Piano at University of Louisville, KY, and visiting faculty at Musical Arts Madrid, Spain.

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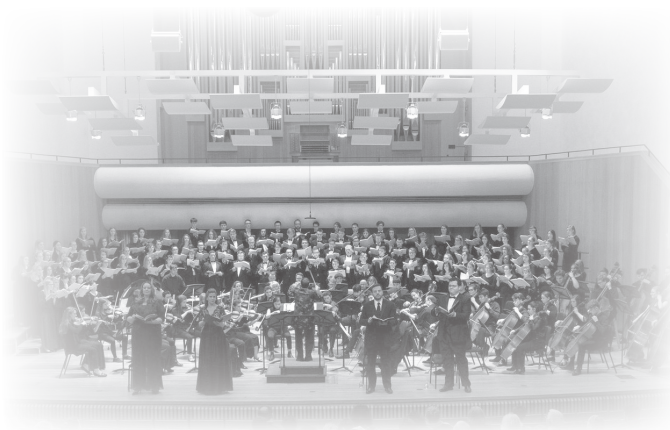
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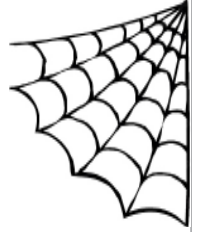


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University of Louisville Symphony Orchestra

FRIGHT NIGHT

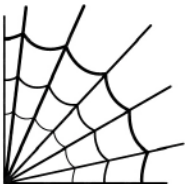


Conducted by the Undead Student Conductors
Misaki Hall, Joseph Leites, Joshua Lowery,
Christopher Wolfzorn

Kimcherie Lloyd, Manipulator of Mayhem



Narrated by Professor Chad Sloan



Monday, October 31, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

*THE RITES OF SCREAM:
A PROCESSION OF THE UNDEAD SYMPHONY ORCHESTRA*

The Planets, Op. 32

I. Mars, the Bringer of War

Gustav Holst

(Died 1934)

Misaki Hall,
Christopher Wolfzorn,
Joseph Leites, Joshua Lowery,
conductors

Four Orchestral Pieces, Op. 12

IV: Marcia Funebre: Maestoso

Bela Bartok

(Died 1945)

Christopher Wolfzorn, *conductor*

This is Halloween

Danny Elfman

(Undead)

Arr. James Kazik

Christopher Wolfzorn, *conductor*

Pictures at an Exhibition

XIV: The Hut of Fowl's Legs (Baba Yaga)

Modest Mussorgsky

(Died 1881)

Joseph Leites, *conductor*

Peer Gynt Suite No. 1, Op. 46

II: Ase's Death

Edward Grieg

(Died 1907)

Theme from Jurassic Park

John Williams

(Undead)

Joshua Lowery, *conductor*

PROGRAM

Peer Gynt Suite No. 1, Op. 46

IV: In the Hall of the Mountain King

Edward Grieg
(Died 1907)

Joseph Leites, conductor

The Firebird Suite (1919)

III: Infernal Dance of all Kashchei (Infernal Dances)

Igor Stravinsky
(Died 1971)

Misaki Hall, conductor

In partial fulfillment of the Master of Music in Orchestra Conducting

Who Ya Gonna Call?

Ray Parker
(Undead)
Arr. Brad Ritchie

Misaki Hall, conductor

In partial fulfillment of the Master of Music in Orchestra Conducting

ARTIST BIOGRAPHIES

CHRISTOPHER WOLFZORN

Christopher Wolfzorn is a first year gradate conducting student at the University of Louisville in which he studies with Professor Kimcherie Lloyd. Christopher serves as an assistant conductor for the University Symphony Orchestra, University Opera Theatre program, Louisville Youth Orchestra, and the Derby City Chamber Orchestra under the direction of David Borman. He has also earned his Bachelor's in Music Education and Masters in the Art of Teaching at the University of Louisville. Outside of conducting, Christopher is an active musician playing oboe in local bands and orchestras. He has international experience performing both in Costa Rica and in the Sydney Opera House. He is also a music educator with experience in both elementary and high school settings, and is an advocate for the Orff Schulwerk approach to music education.

JOSEPH LEITES

Joseph Leites is a Graduate Teaching Assistant with the university athletic and concert bands. He is currently pursuing an M. M. in instrumental conducting at UofL, where his primary supervisors and conducting teachers include Frederick Speck, Amy Acklin, and Jason Cumberledge. Prior to graduate studies, he earned a B. M. in Music Education from the University of Florida, where his primary supervisors and conducting teachers included Barry Hartz, Jay Watkins, and Chip Birkner.

JOSHUA B. LOWERY

Joshua B. Lowery is a conductor and composer studying at the University of Louisville. He has studied music at the University of Tulsa, the University of Auckland, NZ, and he received his Master of Music in Orchestral Conducting in May of 2022. He has conducted the University of Louisville Symphony Orchestra, the University of Tulsa Symphony Orchestra, youth symphonies in both Tulsa and Louisville, and conducted a performance at the College Orchestra Director's Association 2022 National Conference. Currently, Joshua is working toward his second master's degree at UofL – this time in music composition. Besides composition and conducting, he also teaches theory at UofL.

MISAKI HALL

Misaki Hall is a second-year graduate conducting student under the direction of Professor Kimcherie Lloyd and serves as teaching assistant and assistant conductor for the University Symphony Orchestra, University Opera Theatre program, and the Louisville Youth Orchestra. Hall earned her Bachelor of Music also from the University of Louisville, where she studied violin performance under Professor Brittany MacWilliams. Hall has conducted the University Symphony Orchestra at the College Orchestra Directors Association Con-

ARTIST BIOGRAPHIES

ference and was chosen to participate in the 2022 CODA Masterclass taught by music director and conductor of the Louisville Orchestra, Teddy Abrams. She also attended the 2022 Pierre Monteux School and Music Festival as conductor, violinist, and oboist. Hall remains an active instrumentalist in the Louisville community: she continues her violin studies with Dr. Geoffrey Herd at the University of Louisville, is a violinist in the Louisville-based quartet, Quartet Dioica, and plays in the Louisville psych-rock band, Doom Gong.

UNIVERSITY SYMPHONY ORCHESTRA

The University Symphony Orchestra is the premier orchestral ensemble at the University of Louisville, performing a great variety of orchestral literature from standard repertoire to music of the 21st century. Composed primarily of music majors (undergraduate and graduate), the USO is open by audition to any UofL student. Most recently, the USO performed in collaboration with Orbert Davis and the Chicago Jazz Philharmonic at the 2021 Midwest Clinic in Chicago, IL and was a featured ensemble at the College Orchestra Directors Association National Conference in February 2022. In addition to a featured concert performance, the USO served as the conducting masterclass ensemble for guest master clinician, Teddy Abrams, Music Director of the Louisville Orchestra. Other highlights include its Carnegie Hall debut in 2007 and being a featured ensemble at the College Orchestra Director's National Conference in 2010 and a featured ensemble at the KMEA Conference in 2012. The Sinfonietta, a select group of musicians chosen from the USO, has twice traveled to San Jose, Costa Rica for performances in the National Theater collaborating with the *Universidad Costa Rica* and the *Instituto Costarricense Pro Música Coral*. The USO is active in promoting music of living composers such as Jennifer Higdon and Diane Wittry. A recent recording features the University Symphony Orchestra and cellist Paul York performing Witold Lutosławski's Concerto for Cello and Orchestra, performed and recorded in the Fall of 2015. Each year, the USO presents a variety of concerts, including the highly popular Halloween Spooktacular and the New Music Festival concert, which has included music by guest composers such as Karel Husa, John Corigliano, and Brett Dean. The USO also performs standard orchestral literature, including recent performances of Brahms Symphony No. 1 in C minor, Brahms Variations on a Theme By Haydn, Beethoven Mass in C Major, Prokofiev Symphony No. 1, and Shostakovich Symphony No. 9. In addition to its own performance schedule, the USO regularly joins the UofL Opera Theatre for a fully staged production. Recent opera productions include *The Elixir of Love*, *The Telephone*, *Dido & Aeneas*, *Down in the Valley*, *Doctor Miracle*, *The Tender Land*, *The Magic Flute*, *The Marriage of Figaro*, and *Don Giovanni*.

ARTIST BIOGRAPHIES

KIMCHERIE LLOYD

Professor Kimcherie Lloyd is currently the Director of Orchestral Studies and Opera Theatre in the School of Music, holds the Moritz von Bomhard Endowed Chair of Music Theatre, serves as the Director of Undergraduate Studies, and is also the immediate past National President of the College Orchestra Directors Association. In addition to orchestra and opera theatre, Professor Lloyd teaches instrumental graduate and advanced undergraduate conducting. Professor Lloyd holds a Bachelor and Master's degree in piano performance from Eastern Michigan University, a Master's degree in orchestral/opera conducting from Louisiana State University and was a member of the Apprentice Conducting Program at the University of Minnesota School of Music. As an apprentice conductor, Professor Lloyd worked with the Minnesota Orchestra, St. Paul Chamber Orchestra, Minnesota Opera, Minnesota Composer's Forum, Minneapolis Symphony and the Plymouth Music Series. In addition to her studies in the US, Professor Lloyd studied conducting with Julius Kalmar at the Conservatorium in Vienna, Austria.

Professionally, Ms. Lloyd served as Director of Music with Kentucky Opera from 1999-2007, where she was the Music Director for the Rudd Young Artist Program and Assistant Conductor/Chorus master for the main stage productions. Other past affiliations include the Louisville Orchestra, the Louisville Youth Orchestra, Music Theater of Louisville, Voices of Kentuckiana, the Minnesota Orchestra, Minnesota Opera, St. Paul Chamber Orchestra, MacPhail Center for Arts, Baton Rouge Opera, Tecumseh Pops Orchestra and the Ann Arbor Chamber Orchestra. Internationally, Ms. Lloyd has guest conducted in Vienna, Austria, Lyon, France, Katowice, Poland, San Jose, Costa Rica and Recife, Brazil, and Loja, Ecuador.

Professor Lloyd's former conducting students hold major positions in Ecuador, Brazil, Korea, Germany and the US. In addition to her performance activities, Professor Lloyd is an active researcher in comparative humanities. Her current research focus pertains to historical erasure of women in 19th and 20th century America in classical music and the intersection of gender and leadership.

PERSONNEL

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, Director
Misaki Hall, Joseph Leites, Joshua Lowery, and
Christopher Wolfzorn, Assistant Conductors

VIOLIN I

Namfon Tanakom,
concertmaster
Aimee Quinn
Samantha Lamkin
Kerwin Gonzalez
Joseph Levinson
Maddie Rowe
Anna Laverty
Mia Lozado
Angkun Uabamrungjit

VIOLIN II

Ryan Li, *principal*
Erin Lewis
Reagan Ballard
Dayana Cedeño
Antonio Thai
Bria Quinn
Donovon McDonald
Grace Choo
Emily Fischer

VIOLA

Nathaniel Jackson, *principal*
Sheronda Shorter
Thomas Gielow
Andrew Baldeon
Morgan Schumacher
Abbie Camp

CELLO

Roman Wood, *principal*
Brendan Stock
Benjamin Meitzen
Ainsley Moore
Nathan Tantasook
Owen Talley
Norah Stone
Elenore Ragan
Tristan Nava
Gillian Faulkner
Logan Florence
Haydn Sizer

DOUBLE BASS

Jonathan Kaiser, *principal*
Tina Slone
Andrew Van Meter
Eric Eastman
Sophia Waldschmidt
Rachael Cole
Michael Dennis
Brennen Taggart

PICCOLO

Alison Addie

FLUTE

Cameron Bilek
Trent Ripberger
Alison Addie

OBOE

Stephanie Hile
Jackson Brummett
Lillian Reed

CLARINET

Rachel Wilson
Rami Darhali

BASS CLARINET

Chandler Crane

BASSOON

Zachary Lynn
Jackie Royce*

HORN

Michael Coleman
Christopher Woosley
Korey Garcia
Jared Buckner
Jeffrey Hadfield

TRUMPET

Will French
Colt Howell
Maddy Leger
Gabe Edwards

TROMBONE

Logan Meyers
Sean Small

BASS TROMBONE

Cody Coleman

TUBA

Owen Davis
Ben Bunting

PERCUSSION

Stephanie Lawson
Dalton Powell
Paul Pfeifer
Peony Zhao

LIBRARIANS

Misaki Hall
Christopher Wolfzorn

* Guest

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Rest in Peace.

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University of Louisville

presents

Emily Britton

Krista Wallace Boaz, piano



Tuesday November 1, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Scherzo (2022)

Cynthia Lee Wong (b. 1982)

World Premiere

This piece was made possible in part by the Meir Rimon Commissioning Assistance
Fund of the International Horn Society.

Idiom (1982)

Elizabeth Raum (b. 1945)

Quintet for Winds, op. 22 (1963)

William Mathias (1934-1992)

Introduction and March
Waltz
Scherzo
Elegy
Recitative and Dance

Kathy Karr, flute
Jennifer Potochnic, oboe
Matthew Nelson, clarinet
Matthew Karr, bassoon

Intermission

Fantaisie brillante sur un motif de *Norma* de Bellini, Op. 40 Jacques-François Gallay
(1795-1864)

Sonata for horn & piano (1994/2003)

Stephen Shewan (b. 1962)

I.
II.
III.

Emily Britton, horn
Krista Wallace-Boaz, piano

PROGRAM NOTES

Tonight's recital is a very special program, as it happens to take place on a very meaningful day for me. I am presenting this recital as a gift from me to you, in a reverse of the usual tradition.

Cynthia Lee Wong's *Scherzo* for horn and piano is a piece that I commissioned as a gift to myself for this occasion. Wong is a graduate of Julliard and the City University of New York, whose music has been performed throughout the United States and abroad. I chose to work with Cynthia because she was also born in the same year as myself and because I really liked her music! I sent her an email completely out of the blue, asking if she would be willing to write me a short piece of a celebratory and melodic nature, and she accepted without hesitation. The resulting *Scherzo* includes the pitches E and B throughout the horn part, and the pitches C and E (with [4] = E and [0] = C in set theory) occur 40 times each in the piano, as a small tribute to today's event.

Elizabeth Raum's *Idiom* for solo horn is also enjoying a significant milestone this year, having been written for Phil Myers in 1982. The name refers to the unmistakable horn tropes that populate the piece, such as hunting horn references, long melodic lines, and stopped horn stings. Raum is a Canadian composer who started her career as an orchestral oboist. Her pieces for brass instruments have been frequently performed, due to their accessible and melodic nature, but her complete oeuvre contains over 4 operas, 90 chamber music pieces, several ballets, and major orchestral compositions, in a wide range of styles.

Welsh composer William Mathias was also born on November 1 and is primarily remembered for his choral works, much of which was written in the Anglican choral tradition. His most notable anthem, *Let the People Praise Thee, O God*, was composed for the 1981 wedding of Prince (now King) Charles and Princess Diana and was broadcast to over a billion people. His quintet, the only piece he wrote for this combination of instruments, was written in 1963 and is comprised of five diverse movements. Like many of his instrumental works, it is full of rhythmic vitality and Celtic wit, evidence of his place as one of Wales's most notable composers.

Jacques-François Gallay was a French horn player and pedagogue, teaching at the renowned Paris Conservatoire from 1842 until his death in 1864. He is remembered as the last great natural horn specialist in France and preserved this tradition at the Conservatoire for decades after the invention of the valve. Gallay was also an extremely prolific composer for his instrument, most notably of etudes for his students. This piece, like many of his *Fantaisies*, is a set of variations on a tune that would have been well-known in his time, a melody from Bellini's popular *bel canto* opera, *Norma*. Although it would have been fantastically virtuosic on the natural horn for which it was written, it is still a lovely showpiece for the modern horn as well.

The last piece of the program was a gift to me from my uncle on my 21st birthday. As a young player, I frequently asked him when he was going to write a piece for me, and finally, he surprised me with this Sonata, possibly the best birthday present I've ever received. The first movement had a previous life as a study in his doctoral program at Eastman, so it is by far the most serious of the three and requires agility and endurance from the performer. The second movement, a melancholy ballade, is one of the most beautiful things I've ever played, and the third movement just rocks. My uncle is known within our family for his outrageous sense of humor, and the markings in the third movement represent this well, referring to Halloween scavenger hunts and the 1970s television show, *Shaft*. I have returned to this piece repeatedly, performing it wherever I have found the opportunity to do so, simply because it is so enjoyable to play, and I hope you find it enjoyable to hear as well.

PROGRAM

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University of Louisville Cello Studio Recital

with
Soojin Kim, piano



Wednesday, November 2, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

Suite in G Major, BWV 1007

J.S. Bach
(1685-1750)

Prelude
Sarabande
Gigue

Owen Talley, *cello*

Concerto in B Flat Major

Luigi Boccherini
(1743-1805)

Adagio non troppo

Gillian Faulkner, *cello*

Sonata in F Major, Op. 99

Johannes Brahms
(1833-1897)

Allegro vivace

Timothy Sutton, *cello*

Suite in E flat Major, BWV 1010

J.S. Bach

Prelude

Benjamin Meitzen, *cello*

Concerto in G Major

Vivaldi-Bach-Piatigorsky

Allegro

Tristan Nava-Mercado, *cello*

Fantasy Pieces, Op. 73

Robert Schumann
(1810-1856)

Zart und mit Ausdruck

Nathan Tantasook, *cello*

PROGRAM

Concerto in C Minor in the Style of J.C. Bach

Henri Casadesus
(1879-1947)

Allegro molto ma maestoso

Norah Stone, *cello*

Variations on a Rococo Theme, Op. 33

Peter Ilyich Tchaikovsky
(1840-1893)

Theme-Variations 1-7

Ainsley Moore, *cello*

Suite in C Minor, BWV 1011

J.S. Bach

Prelude

Roman Wood, *cello*

Sonata in A Minor, RV.43

Antonio Vivaldi
(1678-1741)

Largo

Allegro

Haydn Sizer, *cello*

Sonata in A Minor, Op. 36

Edvard Grieg
(1843-1907)

Allegro agitato

Brendan Stock, *cello*

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Ballade No. 1 in G minor, Op. 23

Frédéric Chopin
(1810-1849)

Sarah Martel, piano

Fuzzy Bird Sonata
I. Run Bird

Takashi Yoshimatsu
(b. 1953)

Andrew Harris, saxophone
Adrienne Fontenot, piano

Divertimento
I. Allegro ma non troppo

Roger Boutry
(1932-2019)

Ni'Kerrion McDonald, saxophone
Adrienne Fontenot, piano

Concerto for Alto Saxophone, Op. 26
I. Energetic

Paul Creston
(1906-1985)

Nick Martin, saxophone
Adrienne Fontenot, piano

Café 1930

Astor Piazzolla
(1921-1992)

trans. Ken-ichiro Isoda

Thomas Farless, euphonium
Johanna Kvam, piano

Laudatio

Bernhard Krol
(1920-2013)

Caitlin Kemker, French horn

Ingrid Detken

Graduate Jazz Piano Recital

Student of Dr. Gabriel Evens



Thursday, November 3, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

Peri's Scope	Bill Evans (b. 1929)
Misterioso	Thelonious Monk (b. 1917)
Soñando en Jama	Ingrid Detken (b.1995)
There's no Greater Love	Isham Jones (b. 1894)
Celia	Bud Powell (b. 1924)
In a Sentimental Mood	Duke Ellington (b. 1899)
A Night in Tunisia	Frank Paparelli (b.1917) Dizzy Gillespie (b. 1917) arr. Ingrid Detken

Personnel:

Christian Olds, drums
Peter Meyer, bass
Ronald Cooke, drums
Chris Akin, guitar
Jon Heck, bass
Phenex Schwarz-Ward, tenor sax
Thomas Putterbaugh, trumpet
Ivo Ferigra, trombone

PROGRAM

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Austin Glover

Senior Clarinet Recital

A Student of Dr. Matthew Nelson



Jessica Dorman & David George, piano



Friday, November 4, 2022
Comstock Concert Hall
8:30 p.m.

PROGRAM

Deuxième Sonate, Op. 68 (1788)

I. Allegro con spiritoso

II. Adagio

III. Allegretto

François Devienne

(1759 – 1803)

Jessica Dorman piano

Cinco Bocetos for Solo Clarinet (1984)

I. Preludio

II. Canción del campo

III. Interludio nocturno

IV. Canción de la montaña

V. Final con pájaros

Roberto Sierra

(b.1953)

Première Rhapsodie L. 116 (1910)

Claude Debussy

(1862 – 1918)

David George, piano

Intermission

Time Pieces for Clarinet and Piano, Op. 43 (1983)

I. Allegro risoluto

II. Andante espressivo

III. Allegro moderato

IV. Andante molto – Allegro energico

Robert Muczynski

(1929 – 2010)

David George, piano

Four Rags for Two Jons (2006)

II. 4th Street Drag

III. Recuperation

John Novacek

(b. 1964)

Jessica Dorman, piano

PROGRAM NOTES

Deuxième Sonate Op. 68

François Devienne

François Devienne was a French composer born in Joinville, France. Devienne had a special talent for music at a young age becoming proficient at both flute and bassoon. Devienne joined the Concerts de la Loge Olympique in 1784 and the musicians of the Swiss Guard in 1788. He also became the principal bassoonist of the Théâtre de Monsieur until 1801. Later in life he began working at the Paris Conservatoire as 1st flute professor and administrator.

Deuxième Sonate is written in Eb Major and was originally composed for flute before being adapted to clarinet. This piece features the technical capabilities and dynamic range that inspired Devienne's interest and passion for writing for clarinet. The first movement, *Allegro con spiritoso* is a lively movement to start, moving into more technical passages that utilize much of the clarinet range. The *Adagio* contrasts the first movement by having a much slower tempo, and a more lethargic feeling than the first. This movement features a clarinet cadenza as well as many ornaments in the melodies, while still using a vast range of the clarinet for dramatic runs. The third movement, *Allegretto*, is in a rondo form that once again showcases Devienne's technical writing for the clarinet while also having a bouncy melody as the primary material throughout the movement.

Cinco Bocetos for Clarinet Solo

Roberto Sierra

Roberto Sierra is a Latin American composer from Vega Baja, Puerto Rico. Sierra completed his early studies at the University of Puerto Rico Conservatory of Music. Later he would continue his studies in composition at the Royal College of Music and the Hochschule für Musik in Hamburg under György Ligeti. Sierra is a Grammy nominated composer and Latin Grammy Award winner. He has had works commissioned by the Philadelphia Symphony Orchestra, the Detroit Symphony Orchestra, the National Symphony Orchestra, and many others nationally and internationally. Sierra is currently the Old Dominion Foundation Professor of Composition at Cornell University. *Cinco Bocetos for Clarinet Solo* was commissioned by Pueblo International for Kathleen Jones, principal clarinetist of the Puerto Rican National Symphony Orchestra and was premiered at the 1984 International Clarinet Congress held in London.

Cinco Bocetos (Five Sketches) is a five-movement piece composed to evoke the sounds of the Puerto Rican countryside. Each movement explores different timbres and ranges of the clarinet. *Preludio* (Prelude) takes influences from the rhythms of salsa while also featuring a dramatic theme and motive that is reoccurring throughout the movement. *Canción del campo* (song of the field) is a folk-like tune. Sierra creates a sense of the clarinet accompanying itself, with a melody in the upper range being played simultaneously with lower note interjections that create this accompaniment feeling. *Interludio nocturno* (night interlude) uses rest between notes to create tension that slowly builds throughout the movement until an explosive climax near the end. *Canción de la montaña* (song of the mountains) is another folk-like tune. This movement uses slur groups and articulations to emphasize a dance-like rhythm throughout the movement. *Final con pájaros* (final with birds) begins with a simple motive that uses little range and intervals. As the movement continues, the motifs gradually grow and expand in intervals throughout the movement to culminate in an explosive ending of the piece.

PROGRAM NOTES

Première Rhapsodie L. 116

Claude Debussy

Claude Debussy was a French composer born in Saint-Germain-en-Laye, France. Debussy attended the Paris Conservatoire where he studied piano before moving onto studies in composition. Debussy is widely known as the first impressionist composer and one of the most influential composers of the late 19th and early 20th centuries due to his work in structure and harmony. This was influenced by impressionist painters of the time. Debussy is best known for his works such as *Le Mer* and *Clair De Lune*. The *Première Rhapsodie* is dedicated to Prospère Mimart, who was the professor of clarinet at the Paris Conservatoire from 1904-1918. Mimart gave the premiere performance on January 16, 1911. The piece was originally composed to be a competition work but quickly made its way into the standard repertoire for the clarinet.

Première Rhapsodie is a through-composed impressionistic piece. It is 7 continuous minutes and begins with a dreamy melody in the clarinet. The melody then continues to reappear throughout the piece while also showcasing many technical passages and runs in the clarinet part. Later in the piece a scherzo melody is introduced. While it is still embellished with the introductory melody, the scherzo returns at the end with dramatic arpeggios and runs that build up to an powerful cadence at the end.

Time Pieces for Clarinet and Piano, Op. 43

Robert Muczynski

Robert Muczynski was a Polish American composer born in Chicago. He studied piano and composition at DePaul University where he received his Bachelor of Music and Master of Music Degrees in piano performance. Muczynski went on to teach at DePaul University, as well as Loras College and Roosevelt University. He settled at the University of Arizona where he was composer in residence and served as the chairman for the composition department for 23 years until his retirement in 1988. His compositions span choral, film, piano, chamber, and orchestral music. *Time Pieces* was composed for clarinetist Mitchel Lurie, who served as principal clarinetist of the Chicago and Pittsburgh Symphony Orchestras. Lurie also was faculty at the University of Southern California.

The piece was completed in 1983 and was premiered by Lurie in London at the Clarinet Congress of the International Clarinet Association on August 15, 1984, with Muszynski playing piano. *Time Pieces* features four contrasting movements in which the clarinet and piano share equal roles in the music making. Allegro Risoluto is a quick and brisk movement with sweeping 16th note runs in the clarinet accompanied by an energetic syncopated piano part. Andante Espressivo is a striking contrast to the first movement with a gentle melody in the clarinet whilst the piano creates an uneasy feeling in the flow of time. Allegro Moderato begins with a duple melody in the piano, which is later echoed by the clarinet. The movement then moves to a compound section. After this, the music from the beginning of the movement is played again, followed by a dramatic run at the very end. Andante Molto – Allegro Energico begins and ends with a clarinet cadenza. The middle of the movement switches between 3/8 time and 4/8 time repeatedly and has many references to the melodic material of the first movement.

PROGRAM NOTES

Four Rags for Two Jons

John Novacek

John Novacek is an American composer and Grammy nominated pianist. He studied piano at California State University where he earned his bachelor's in music. Novacek frequently tours the world as a solo pianist and chamber musician. He is the winner Leschetizky and Joanna Hodges international piano competitions. Novacek has also performed in many notable concert venues including Carnegie Hall, the Hollywood Bowl, Paris' Theatre des Champs-Élysées, and many other venues across the world. *Four Rags for Two Jons* is a collection of four ragtime pieces originally composed for violin and piano. Later Novacek arranged this composition for clarinetist Jon Manasse, and pianist Jon Nakamatsu. The piece for clarinet and piano was premiered in Charlotte, North Carolina in 2009.

Four Rags for Two Jons is inspired by Ragtime music. Ragtime is music characterized by a syncopated melodic line and regularly accented accompaniment, evolved by black American musicians in the 1890s such as James Scott and Scott Joplin. Fourth Street Drag is the second of four rags in this piece. It is a slow drag in a swing style. The movement has very few written embellishments in the part, giving freedom to the performer to add their own ornaments in the music. Recuperation is a fast movement that takes most of its influence from two step drag. The music of this movement is energetic and dance like. This movement uses lots of syncopation and cannon like music between the clarinet and piano. In this piece the piano and clarinetist share equal roles in the music making.

PROGRAM

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PROGRAM

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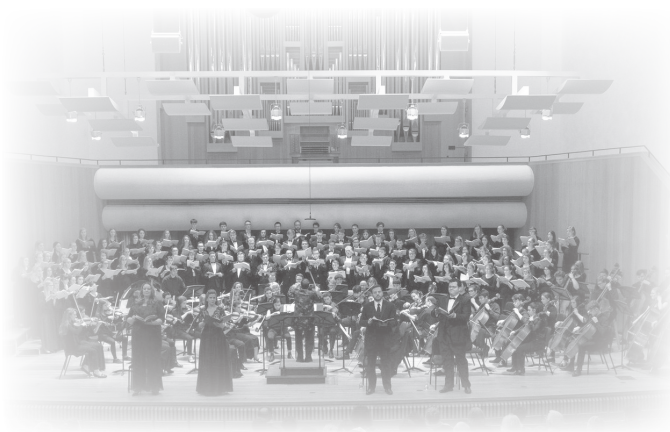
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PROGRAM

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University of Louisville

Trent Ripberger, *flute*

Sophomore Recital

Adrienne Fontenot, *piano*



Friday, November 4, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

Sonata No. 1

Samuel Zyman (b. 1956)

I. Allegro assai

Prelude to the Afternoon of a Faun

Claude Debussy (1862 – 1918)

Poem

Charles T. Griffes (1884 – 1920)

*****Intermission*****

Be Still My Soul

Rhonda Larson (b. 1963)

Sonatina in G Major, Op. 100

Antonín Dvorák (1841 – 1904)
edited by Robert Stallman

I. Allegro risoluto

II. Larghetto

III. Scherzo: Molto vivace

IV. Finale: Allegro

PROGRAM

How to make a difference in a student's life

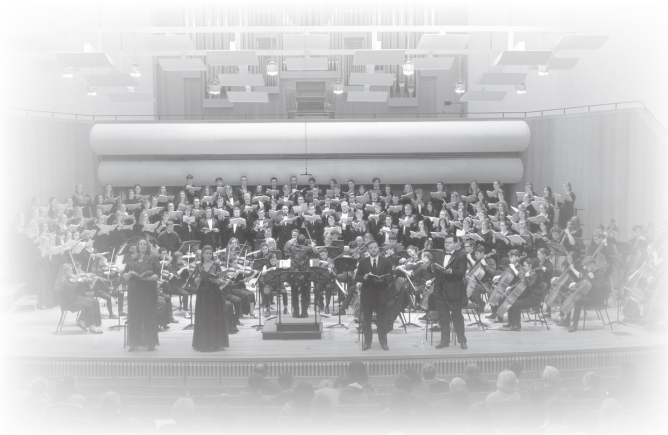
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University of Louisville
Tina Elyse Slone
Double Bass

Adrienne Fontenot, Piano



Saturday November 5, 2022
Bird Recital Hall
3:00 pm

PROGRAM

Sonata in A Minor

Élizabeth Jacquet de la Guerre
(1665-1729)

Trans. Tina Elyse Slone

Adagio

Presto

Adagio

Courante

Aria

Elegia

Giovanni Bottesini
(1821-1889)

Adoration

Florence Price
(1887-1953)
Trans. Maria Gramelspacher

Croquis

Serge Lancen
(1922-2005)

Habanera

Mais que se passe-t-il donc

Tilbury

Tendresse

Reminiscence

Espagnolade

PROGRAM NOTES

Sonata in A Minor- Élizabeth Jacquet de la Guerre

Jacquet de la Guerre was one of the most outstanding composers of the Baroque era. As a teenager, she won a position in the court of King Louis XIV and composed chamber music, sonatas for violin and basso continuo, and is believed to be the first woman to compose an opera in France. This sonata is the fifth of her series of eight sonatas for violin and basso continuo, however this transcription gifts the violin part to the double bass. This work was heavily influenced by the Italianate style and features playful exchanges between the piano and double bass.

Elegia- Giovanni Bottesini

Giovanni Bottesini was a Romantic era composer, double bassist, and conductor. Known as the “Paganini of the double bass,” Bottesini toured throughout Europe and the United States changing the public’s perception of what the double bass could sound like. *Elegia* is the first part of *Elegia e Tarantella* and features a virtuosic bass part that heavily utilizes arpeggios of harmonics. The piece evokes a feeling of nostalgia as one reminisces on fond memories.

Adoration- Florence Price

Florence Price was an influential composer and teacher who composed songs, violin concertos, and symphonies alongside her popular arrangements of spirituals and setting of poems. Price is recognized as the first African American woman to have a symphony premiered by a major orchestra with the world premiere of Symphony No. 1 by the Chicago Symphony Orchestra and was known for combining romantic sensibilities with traits of African American music. *Adoration* began its life as a short organ piece in ABA form before arrangements of it for string orchestra and solo violin became popular. Thanks to the effort of bassist Maria Gramelspacher, this transcription allows basses to do what they do best and steal repertoire from other instruments.

Croquis- Serge Lancen

Lancen was a French composer whose works included chamber music, symphonic music, and concertos. *Croquis* is a set of six character sketches that portray a cast of lively and mercurial characters. These characters portray diverse images like a soft shoe dance, a sultry Cuban dance, and glittering music box. Two of the six movements are heavily influenced by Spanish and Cuban music and rhythms. These disparate scenes combine to create a musical journey that spans continents and cultures.

PROGRAM

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University of Louisville New Music Festival

**Cardinal Singers
Collegiate Chorale**
Kent Hatteberg, *Director*



Sunday, November 6, 2022
Comstock Concert Hall
8:00 p.m.

This year's New Music Festival is funded through an endowment
from Jon Rieger.

PROGRAM

UNIVERSITY OF LOUISVILLE CARDINAL SINGERS

Kent Hatteberg, *Director*

O lux beata Trinitas (2006)

Ko Matsushita
(b. 1962)

Adiuro vos (2020) (Premiere)

Vytautas Miškinis
(b. 1954)

Commissioned by the University of Louisville Cardinal Singers,
Kent Hatteberg, Director, on the occasion of their 50th Anniversary

and the swallow (psalm 84) (2017)

Caroline Shaw
(b. 1982)

Invitation to Love (2022) Premiere

Riley Ferretti
(b. 2000)

Emma Pinkley, *soprano*

A Little While (2020)

Ily Matthew Maniano
(b. 1988)

Commissioned by Kent Hatteberg and the
University of Louisville Cardinal Singers

PROGRAM

UNIVERSITY OF LOUISVILLE COLLEGIATE CHORALE

Kent Hatteberg, *Director*

Factus est repente (Strathclyde Motets) (2005)

James MacMillan
(b. 1959)

Who Shall Separate Us? (2012)

James MacMillan

Premiered at the Funeral Service of Queen Elizabeth II on September 19, 2022

Te Lucis Ante Terminum (2022)

Keane Southard
(b. 1987)

Fólk fær andlit (2016)

Hildur Guðnadóttir
(b. 1982)
arr. Peter Stanley Martin

Kylie Bennett, Julia Clements, Amelia Glikin,
Carol Kittner, Natalie Minton, Abigail Mires, *Cantus Singers*
Noah VanRude, *Violoncello*

But of Life? (2022)

Benjamin Carter
(b. 2000)

Premiered by the Collegiate Chorale on Sunday, October 23, 2022

Nunc Dimittis (2022) Premiere

Benjamin Carter

Benjamin Carter, Walter Cooper, Noah VanRude, *live electronics*

PROGRAM NOTES

SELECTIONS BY THE CARDINAL SINGERS

O lux beata Trinitas – Ko Matsushita

O lux beata Trinitas, for eight-part chorus, is a powerful work of mixed meter, driving rhythm, and mighty block chords. While it is largely tonal in harmony, it features a static, repetitive first soprano part paired with the melodic motion of the second soprano, creating riveting half-step and whole step dissonances. The quiet beginning features clashing rhythms between the soprano parts on a unison D, lending a mysterious quality to the opening; the entrance of the male voices establishes the tonality, first in G major, then A major. As the work unfolds, the tonality shifts to C major, with biting major chord clashes between the men's and women's voices. An abrupt jump to a tritone F-sharp, with the voices chanting the text in octaves, leads to a B major section. A return to C major, this time *fortissimo*, is even more penetrating than before.

- Kent Hatteberg

O lux beata Trinitas,
et principalis Unitas,
iam sol recedit igneus,
infunde lumen cordibus.

Te mane laudum carmine,
te deprecemur vespere;
te nostra supplex gloria
per cuncta laudet saecula.
-attributed to St. Ambrose

O Trinity of blessed Light,
and principal Unity,
Now that the fiery sun recedes,
Illuminate with heavenly light our hearts

Thee we praise with song in the morning,
Thee we beseech in the evening,
Thy suppliant glory we adore,
Throughout all ages forever.

Aduiro vos – Vytautas Miškinis

In *Adiuvo vos* Vytautas Miškinis combines texts from the Song of Solomon in Latin, celebrating the joy and goodness of human love between the sexes, with lyrics from an ancient Lithuanian folk song. It opens with the Latin text split into single syllables spread across the four parts of the tenors and basses. The alto and soprano voices enter successively, creating a kind of pastoral, idyllic atmosphere that fits the sensuous Solomon text. The flow is interrupted by the onset of the Lithuanian tune, accompanied by the tapping together of skudučiai, native folk instruments of Lithuania made of cane or wood and tuned to individual pitches. The Latin text returns as the scene under the apple tree is portrayed, now accompanied by the playing of pitched skudučiai. A modulation to G major accompanies the onset of the well-known *Set me as a seal upon your heart* text. The tranquil opening music then returns, but now in the key of G major.

When I contacted Mr. Miškinis about the commission of *Adiuvo vos*, he was leading a conducting seminar at the Music Academy in Bydgoszcz, Poland, but a few days later COVID 19 was forcing shutdowns of everything around the world. His seminar was immediately closed, and he was unable to return to Lithuania, forced instead into quarantine in a hotel room in Poland. He found some unexpected quiet time to compose *Adiuvo vos*.

- Kent Hatteberg

Adiuvo vos filiae Jerusalem,
ne suscitetis, neque evigilare
faciatis dilectam donec ipsa velit.
Quae est ista, quae ascendit de deserto,
deliciis affluens, innixa super dilectum suum?
Sub arbore malo suscitavi te:
ibi corrupta est mater tua,
ibi violata est genitrix tua.

I bind you by oath, O daughters of Jerusalem,
not to disturb or awaken
the beloved, until she wills.
Who is she, who ascends from the desert,
flowing with delights, leaning upon her beloved?
Under the apple tree, I awakened you.
There your mother was corrupted.
There she who bore you was violated.

PROGRAM NOTES

Pone me ut signaculum super cor tuum,
ut signaculum super brachium tuum:
quia fortis est ut mors dilectio,
dura sicut infernus æmulatio,
lampades eius lampades ignis atque flammaram.
Aquæ multæ non potuerunt extinguere charitatem,
nec flumina obruent illam:
si dederit homo omnem substantiam
domus suæ pro dilectione,
quasi nihil despiciet eam.
-Song of Solomon 8:4-7

Turēja liepa liai sūdiĵo. Siūdija.
Siūdijula ta ta to. Siūdijo!
Devynias šakas liai siūdijo. Siūdija.
Siūdijula ta ta to. Siūdijo!
Vėtrela palauzė liai siūdijo. Siūdija.
Siūdijula ta ta to. Siūdijo!
Gegiulai inkristi liai siudijo. Siudija.
Siudijula ta ta to. Siudijo!
-Ancient Lithuanian folk song

Set me like a seal upon your heart,
like a seal upon your arm.
For love is strong, like death,
and envy is enduring, like hell:
their lamps are made of fire and flames.
A multitude of waters cannot extinguish love,
nor can a river overwhelm it.
If a man were to give all the substance
of his house in exchange for love,
he would despise it as nothing.

Had a tree liai siudijo. Siudija.
Siudijula ta ta to. Siudijo!
Nine branches liai siudijo. Siudija.
Siudijula ta ta to. Siudijo!
The storm broke liai siudijo. Siudija.
Siudijula ta ta to. Siudijo!
The cuckoo has fallen liai siudijo. Siudija.
Siudijula ta ta to. Siudijo!

And the swallow (psalm 84) – Caroline Shaw

Caroline Shaw's setting of Psalm 84, *and the swallow*, was written in 2017 for The Psalms Experience, a festival hosted by New York's Lincoln Center that presented performances of all 150 Psalms by 150 different composers. *and the swallow* was premiered by The Netherlands Chamber Choir on November 11, 2017 at Union Theological Seminary. Shaw explained in an interview with NPR that she was mindful of the unrest in Syria at the time she was composing this piece. "The second verse is: 'The sparrow found a house and the swallow her nest, where she may place her young,' which is just a beautiful image of a bird trying to keep her children safe... People trying to keep their family safe." Throughout Shaw's setting of the Psalm, many passages with direct references to "God" or "Lord" are replaced by vocalises evocative of bird songs and performed by humming or singing on a neutral syllable.
- Austin Echols

how beloved is your dwelling place, o lord of hosts
my soul yearns
faints
my heart and my flesh cry out
the sparrow found a house,
and the swallow her nest,
where she may raise her young
they pass through the valley of bakka
the make it a place of springs
the autumn rains also cover it with pools
-Psalm 84

1 Jeff Lunden, "150 Psalms, 12 Days: Music for Challenging Times at the White Light Festival," NPR.org (National Public Radio, November 5, 2017), <https://www.npr.org/sections/deceptivecadence/2017/11/05/561849575/150-psalms-12-days-music-for-challenging-times-at-the-white-light-festival>.

PROGRAM NOTES

Invitation to Love – Riley Ferretti

When I first came across this text, the simplicity in the message was so strong and forward that it stuck with me, and I needed to write for it. As I was in the early stages of its composition, I couldn't help but think of all the emotions underlining such simple and communicative words. Through my writing, I hope to convey that same passion and care.

- Riley Ferretti

Invitation to Love is based on a poem of the same title by Paul Laurence Dunbar (1872-1906), an African American writer whose parents had been slaves in Kentucky before the Civil War. He was one of the first Black writers to develop a national and international reputation. He died of tuberculosis in 1906 at the age of 33. *Invitation to Love* is from his second collection of poems, published in 1895, titled *Majors and Minors*, with the 'majors' representing poems that he wrote in standard English and the 'minors' referring to those written in dialect. In *Invitation to Love* Dunbar uses the inviting word *Come* seven times in the first verse, once in the second, and five times in the third, while also using the word *welcome* five times, and at the end of both verses one and three. Thus those verses begin and end with "come." Riley uses this wordplay throughout her setting for soprano solo and eight-part a cappella choir. It opens quietly in E-flat major as the voices enter one by one on the word *Come*, as if inviting the soprano soloist to enter. The music modulates briefly to G minor as the choral forces take over the text. A poignant return to E-flat major brings Dunbar's first verse to its end as the sopranos undulate quietly on the word "welcome." The second verse describes the sweetness and softness of the person to whom Dunbar addressed the poem, sung in canon by the soprano soloist and the soprano and altos of the choir as the tenors and basses bring in the text of the third verse. The music reaches its climax as the voices come together at the text *Come when the year's first blossom blows. . . Come with the winter's drifting snows* before reposing to a soft, tender ending as the sopranos once again undulate on the word *welcome*, then pass it on a quiet hum to the alto voices as the tenors sing the gentle melody.

- Kent Hatteberg

Come when the nights are bright with stars
Or come when the moon is mellow;
Come when the sun his golden bars
Drops on the hay-field yellow.
Come in the twilight soft and gray,
Come in the night or come in the day,
Come, O love, whene'er you may,
And you are welcome, welcome.

You are sweet, O Love, dear Love,
You are soft as the nesting dove.
Come to my heart and bring it to rest
As the bird flies home to its welcome nest.

Come when my heart is full of grief
Or when my heart is merry;
Come with the falling of the leaf
Or with the redd'ning cherry.
Come when the year's first blossom blows,
Come when the summer gleams and glows,
Come with the winter's drifting snows,
And you are welcome, welcome.
-Paul Laurence Dunbar (1872-1906)

PROGRAM NOTES

A Little While – Ily Matthew Maniano

This is a song that talks about life, its cycle, and how fleeting it is. Cliché as it may sound but writing the music made me realize to appreciate the simple things around us, be more grateful, embrace moments, and live to the fullest. The text resounded with me and I believe that the last resolve of the piece is what I, or anyone, would someday hope for. It is dedicated to friends and colleagues in music.

- Ily Matthew Maniano

A Little While was commissioned by Kent Hatteberg and the University of Louisville Cardinal Singers in 2020 and was premiered on November 15, 2020 on the fourth floor of the Speed Art Museum parking garage. Maniano previously composed *Papuri* on commission from the University of Louisville choral department in 2018. It was premiered on October 20, 2019.

A little while when I am gone
My life will live in music after me,
As spun foam lifted and borne on
After the wave is lost in the full sea.

A while these nights and days will burn
In song with the bright frailty of foam,
Living in light before they turn
Back to the nothingness that is their home.
-Sara Teasdale (1884-1933)

SELECTIONS BY THE COLLEGIATE CHORALE

Factus est repente – James MacMillan

British conductor Paul Spicer writes about the *Strathclyde Motets* and *Factus est repente*: "In writing the *Strathclyde Motets* MacMillan set out to write a series of communion motets of only moderate difficulty, which would be of real and lasting use for average church or concert choirs. Aware that much of his choral music to date could be too challenging for average use, he composed these new motets to provide a very welcome opportunity for almost any choir of reasonable attainment and ambition to sing some contemporary music of real value. The opening of *Factus est repente* is set up to sound like an outburst of bagpipe music with drone and highly decorated melody which is much in the style of the other motets in this series. The decorated melismatic writing which follows in other parts needs some careful handling. These moments of choral outburst are beautifully interspersed by more straightforward, gentle music, and the whole motet ends with a sublime 'Alleluia.'"

-Paul Spicer

Factus est repente de caelo sonus
advenientis spiritus vehementis
ubi errant sedentes,
Alleluia: et repleti sunt
omnes Spiritu Sancto,
loquentes magnolia Dei,
Alleluia.
-Acts 2:2, 4

Suddenly there came a sound from heaven,
as of a mighty wind coming
where they were sitting,
Alleluia: and they were all filled
with the Holy Spirit,
speaking the wonderful works of God,
Alleluia.

PROGRAM NOTES

Who Shall Separate Us? – James MacMillan

About the arrangements to compose the piece for the funeral, MacMillan said:

“I was deeply honoured to be invited to write a new anthem ‘Who Shall Separate Us?’ for the funeral of Her Majesty Queen Elizabeth II. She was a constant presence in my life and an inspiration to countless millions across the globe. My thoughts are with the Queen’s family and King Charles III at this sad time. I am honoured that my music will be included in this afternoon’s Service of Thanksgiving at St Giles’ Cathedral in Edinburgh.”

“My first conversations, which were very secretive, took place in Westminster Abbey in 2011. The text was suggested, and it was one of Queen Elizabeth’s favourite scriptural passages. It probably came directly from the importance of the text, which gets right to the heart of her own religious feelings and relationship with Jesus. I wrote it quickly and delivered it to my publishers, who got the material to the Abbey and it was shoved in a drawer until rehearsals began two weeks ago. While it was a sad occasion, I felt elated that I was able to contribute something.”

- James MacMillan

MacMillan stated that he completed *Who Shall Separate Us?* in 2012, so it did not come to the public for 10 years after its composition. It was sung in the funeral service for Queen Elizabeth II after the Commendation which, in the Anglican tradition, entrusts the soul of the deceased to the care of God. So the premiere, on Monday, September 19, was heard by some 2,000 mourners and heads of state attending the service, as well as an estimated 4 billion people across the world watching or listening to the state funeral of the British head of state. The service was sung by the Choir of Westminster Abbey and the Choir of the Chapel Royal, St James’s Palace (Joseph McHardy, Director of Music) under the direction of James O’Donnell, organist and Master of the Choristers at Westminster Abbey. With this composition MacMillan joins composers such as Thomas Morley, Henry Purcell, William Croft, and Frideric Handel who have composed royal funeral music in Great Britain.

Who shall separate us from the love of Christ?
Neither death, nor life,
nor angels, nor principalities, nor pow’rs,
nor things present, nor things to come,
nor height, nor depth, nor any other creature
shall be able to separate us from the love of God,
Which is in Christ Jesus our Lord.
Alleluia.

- Romans 8:35a, 38-9

Te Lucis Ante Terminum – Keane Southard

Te Lucis Ante Terminum for SATB Choir was composed over the course of a week in February 2022. It was written for the Schola Cantorum of Christ Church, Rochester, NY while I was a member of the ensemble. The work explores my fascination with split-third chords—triads which are both major and minor at the same time having both a raised and lowered third present (usually in different octaves). I was surprised to encounter these harmonies in some works of Tallis and Purcell that we sang in the choir, as well as a hallmark in the early works of Andrzej Panufnik, who is one of my favorite composers. The challenge I set for myself was to use these dissonant harmonies as much as I could while keeping the work as easy to sing as possible for this prayer of protection during the night.

- Keane Southard

Te lucis ante terminum
Rerum creator poscimus,
Ut sollita clementia
Sis praesul ad custodiam.

To Thee before the end of the day,
Creator of all things,
We pray that thy accustomed mercy
Be our protector and guard.

PROGRAM NOTES

Procul recedant somnia,
Et noctium phantasmata;
Hostemque nostrum comprime
Ne pollutantur corpora.

Praesta, Pater omnipotens,
Per Jesum Christum Dominum,
Qui tecum in perpetuum
Regnat cum Sancto Spiritu. Amen.
-Roman Breviary

Let dreams depart from us,
And the phantoms of the night;
And restrain our enemy
that our bodies may not be polluted.

Grant this, all powerful Father
Through Jesus Christ our Lord
Who with Thee in eternity
Reigns with the Holy Spirit. Amen.

Fólk fær andlit – Hildur Guðnadóttir

In December 2015 we followed a series of events that touched most of us there. Albanian children with terminal illnesses were deported from Iceland along with their families who had been denied residence permits. It was deeply distressing to watch the series of events unfold; how people divided into two separate oppositions, for or against - people.”

- Hildur Guðnadóttir

Fólk fær andlit was written as a haunting, minimalistic response to the mistreatment and deportations of refugees in Iceland in 2015. The only accompaniment is a hypnotic cello drone on A, with subtle explorations of *ad libitum* harmonics and the fourth (E) below. A small ensemble of Cantus Singers sings a simple, plaintive figure on the word *miskun* (mercy) throughout the piece while the rest of the choir repeats the phrase *Fyrirgefið okkur fyrir* (forgive us for) in various forms, ranges, and combinations. *Fólk fær andlit* was originally conceived for SSA voices, and Ms. Guðnadóttir recorded all of the voice parts and the cello drone herself. The piece was transcribed for choral performance for either SSA or SATB voices by composer/arranger Peter Stanley Martin, who serves as Director of Production for G. Schirmer, Inc.

- Kent Hatteberg

Fólk fær andlit
Miskun
Fyrirgefið okkur fyrir.

People Get Faces
mercy
forgive us for

But of Life? – Benjamin Carter

But of Life? is a poem by the American poet Kenneth Patchen that was originally published in 1930. The poem details and personifies the end of life for a single tree, utilizing rich natural imagery and religious symbolism as the tree's demise is detailed. In his own life, Patchen was an environmentalist and pacifist who felt a great deal of concern about the effects of man on the natural world long before it was common in the general public to do so. While Patchen was held in high regard by several of his peers such as E. E. Cummings and Henry Miller, his own works enjoyed little financial success, in large part due to the lack of public interest in the themes of environmentalism and pacifism that Patchen espoused. He faced particularly harsh criticism in the wake of World War II, when several literary critics dismissed his pacifistic writing as being mere naïveté.

In this poem, Patchen chooses to personify the tree, writing the opening stanza in first person with the tree as the speaker. The tree expresses its desire to be left alone, stating its hope that “none come touching” any part of it for their own purposes. Patchen goes on to detail the environment around the tree becoming darker and more dire as a fog builds and birds disappear as well as the very stars in the sky. Then, in the climax of the poem, the tree weeps, and as its death is implied, no one hears its final cries of anguish. In a final, one line stanza, Patchen states “so was Crucifixion’s tree” almost as an afterthought to the rest of the text. Patchen would not use such obvious religious symbolism without an explicit purpose. After dwelling on this for quite a while, I’ve come to believe that Patchen’s intended message is that even in one of the most famous and emotionally resonant human sacrifices, the natural world sacrificed first.

PROGRAM NOTES

Unfortunately, after Patchen's death in 1972, any remaining public interest in his work seemed to die with him. I stumbled across Patchen and this text while reading about the Jimmy Buffett song *Death of an Unpopular Poet*. After reading that Patchen was in part the inspiration for the song, I began to dig into his work and felt a strong emotional resonance with much of what I was reading. Patchen's urgent, tender, and profound calls to action for environmental stewardship and international diplomacy feel ever more necessary in an increasingly militarized and withering world. If Patchen's work was ahead of its time, then I hold that its time is now. It is my hope that this piece shines a light on Patchen and how his career and legacy were buried by the weight of a world not quite ready for what he had to say.

- Benjamin Carter

What I want in heart
- *O stiller, wider, nearer* –
Said the tree
Is that none come touching
For their own stuff

Any part of
Me. And over him a wall
Of shifting fog began
To build, little on little –

Like a wet shroud.

No birds
Came then. And with
Them
Stars
Stayed. His poor branches
Trailed white and still. He
Wept. His
Loudest cry went unheard

So was Crucifixion's tree
- *Kenneth Patchen*

Nunc Dimittis – Benjamin Carter

Some of the most successful and important choral works of the 21st century are settings of sacred texts. Setting sacred texts to music is a tradition that goes back centuries, ranging from Gregorian chants to post-tonal music of today. After careful consideration, I decided to take this tradition one step further and incorporate the use of live electronics in a sacred text setting. To my knowledge, this has never been done before, likely due to the perceived dichotomy between electronic music and sacred music. However, the magic of sacred text settings today is their timelessness, and using an ancient text with electronic effects only achievable in recent decades embraces this anachronism and breathes new life into the art form. The text itself, *Nunc Dimittis*, is a text dating back to the 4th century taken from the Gospel of Luke. In the text, Simeon, holding a then-infant Jesus in his arms, expresses his desires that he may depart from his earthly life in peace and enjoy the full light and salvation of a heavenly deliverance. This personal reckoning with mortality and spirituality lends itself well to the use of electronics that can at times sound otherworldly. I firmly believe that there is much more potential for the choral art form in collaboration with live electronics, and it is my hope that more and more composers begin to explore this medium in the years to come.

- Benjamin Carter

PROGRAM NOTES

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace.
Quia viderunt oculi mei salutare tuum,
Quod parasti ante faciem
omnium populorum,
Lumen ad revelationem gentium,
et gloriam plebis tuae Israel.
-Luke 2:29-32

Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio,
et nunc, et semper,
et in sæcula sæculorum.
Amen.

Lord, let thy servant now depart in peace,
O Lord, according to thy word.
For my eyes have seen thy salvation,
Which thou hast prepared
before the face of all peoples,
A light as revelation to the Gentiles,
and a glory of thy people Israel.

Glory be to the Father, and to the Son,
and to the Holy Spirit,
As it was in the beginning,
is now, and ever shall be,
world without end.
Amen.

COMPOSER BIOGRAPHIES

Benjamin Carter is a composer, pianist, and vocalist who is currently pursuing a Bachelor of Music degree in Music Composition at the University of Louisville. A native of Bowling Green, Kentucky, Benjamin is also an alumnus of both the Governor's School for the Arts and the Governor's Scholars Program. At the University of Louisville, Benjamin studies composition, piano, and sings in the Collegiate Chorale and Cardinal Singers, both under the direction of Dr. Kent Hatteberg. He serves as accompanist for the Singing Cardsmen. Benjamin is a member of the Brown Fellows Program, a prestigious academic scholarship program dedicated to attracting and retaining bright, passionate minds for the betterment of the Commonwealth of Kentucky. Upon completion of his B.M. in Music Composition, Benjamin plans to attain an M.M. and a D.M.A. in Choral Conducting, eventually working as a university-level choir director while maintaining an active composition career. The Collegiate Chorale premiered his composition *A Winter Night* in 2020 at the University of Louisville and his *i thank You God for most this amazing* at the 2021 New Music Festival. He was the winner of the Kentucky Music Educators Association (KMEA) 2021 Collegiate Composition Competition for his composition *A Winter Night*, and the Collegiate Chorale performed it and *i thank you God for most this amazing* at the 2022 KMEA In-Service Conference.

Riley Ferretti is a Japanese-American composer and vocalist whose music explores the expanse of human emotion through various compositional and improvisatory techniques. Her inspiration spans numerous sources, ranging from Eastern European choral music to punk to electronic ambient music. She graduated in May 2022 from the University of Louisville with a Bachelor of Music degree in Music Composition, where she studied with Dr. Marc Satterwhite. While at the University of Louisville, she was a member of the Collegiate Chorale and Cardinal Singers under the direction of Dr. Kent Hatteberg and the Women's Chorus under the direction of Dr. Won Joo Ahn. The Collegiate Chorale premiered her *Asperges me* in March 2019, *Joy* in November 2020, and *The Oak* in 2021. She is the winner of the 2022 Kentucky Music Educators Association (KMEA) 2022 Collegiate Composition Competition for her composition *The Oak*. The Cardinal Singers premiered her 2021 composition *A Prayer* at the 2021 New Music Festival. She received the Sixty-Second Annual Alumni Award from the University of Louisville School of Music in May 2022. She is currently pursuing her master's degree in composition at the University of Florida.

Icelandic composer **Hildur Guðnadóttir** began playing the cello at the age of five. She attended the Reykjavik Music Academy and went on to study composition and new media at the Iceland Academy of the Arts and the Universität der Künste Berlin. She is known for her numerous live and studio collaborations with numerous bands and solo artists. In 2006 she released a solo album, *Mount A*, under the name Lost in Hildurness, followed by her second solo album, *Without Sinking*, in 2009. She is an active singer and arranger of choral music. She has attained international fame as a composer for films and television. She composed

COMPOSER BIOGRAPHIES

the music for the action thriller film *Sicario: Day of the Soldado* in 2018. She won a Primetime Emmy Award, a BAFTA Award, and a Grammy Award for the score to the 2019 HBO miniseries *Chernobyl*. For her score to the 2019 film *Joker*, she won the Academy Award for Best Original Score, the Golden Globe Award for Best Original Score, and the BAFTA Award for Best Original Music. She is the first solo female composer to win both the Golden Globe and BAFTA Awards, and is the first Icelandic to win an Oscar. In 2021 she collaborated with her husband, Sam Slater, on the video-game score for *Battlefield 2042* by DICE and EA Games. Her 2022 work *The Fact of the Matter* received its world premiere at the BBC Proms in July 2022. Her latest film score is for the 2022 movie *TÁR*.

Sir James MacMillan CBE is one of the most revered contemporary Scottish composers. He studied composition at the University of Edinburgh with Rita McAllister and Kenneth Leighton, and at Durham University with John Casken, earning his PhD degree in 1987. The successful premiere of *Tryst* at the 1990 St. Magnus Festival led to his appointment as Affiliate Composer of the Scottish Chamber Orchestra. Between 1992 and 2002 he was Artistic Director of the Philharmonia Orchestra's *Music of Today* series of contemporary music concerts. He was composer and conductor with the BBC Philharmonic from 2000 to 2009, then took a position as principal guest conductor with the Netherlands Radio Chamber Philharmonic from 2009 to 2013. His works are performed regularly by major orchestras, choirs, soloists, and other ensembles worldwide. His music is influenced by his Scottish heritage, political and religious background, as well as Celtic, Far Eastern, Scandinavian, and Eastern European music. Among his most notable works are the percussion concerto *Veni, Veni Emmanuel* (1992), the cantata *Seven Last Words from the Cross* (1993), *Quickening* (1998), the operas *Inès de Castro* (2001) and *The Sacrifice* (2005-06), *St. John Passion* (2007), *St. Luke Passion* (2013), and *Symphony No. 5: 'Le grand Inconnu'* (2018). He was appointed a Commander of the Order of the British Empire (CBE) in 2004 and a Knight Bachelor in 2015.

Ily Matthew Maniano is one of the most sought-after composers in the Philippines and in the international choral scene today. In 2018, he released his album *EUPHONOS: The Choral Works of Ily Matthew Maniano*. He is a POLYPHONOS Composition Competition Winner (Seattle, USA 2017), 2nd place on the 5th Concurso de Composition Gustavo Gomez Ardila Festival Coral Internacional (Bucaramanga, Colombia 2021), and a finalist at the First Jean Sibelius Composition Competition in 2014 (Hämeenlinna, Finland). His works are being performed and recorded by some of the world's best and notable choirs and by Grammy award-winning groups like the King's Singers and the Swingle Singers. His compositions have been performed in prestigious competitions like the European Grand Prix for Choral Singing (Tolosa, Spain), the Certamen Internacional de Habaneras y Polifonia (Spain), Florilège Vocal de Tours (France), Modfestivals Marktoberdorf (Germany), Concorso Polifonico Internazionale Guido D'Arezzo (Italy), and festivals such as the Festival de la Habana Musica Contemporanea (Cuba), the America Cantat (Colombia), American Choral Directors National Conference (Dallas, USA), Choralies, and Festival des Cheours Laureats (France), and the World Choral Expo (Macau). Born and raised in the Philippines, Ily received his degree in Music Education at the University of the Philippines College of Music. He is an alumnus of and has served as resident arranger and composer for the renowned Philippine Madrigal Singers, Male Ensemble Philippines, and the Manila Chamber Singers. He is the founder and artistic director of SONOS | Voices of Hope, and facilitates OPUS - an online choral writing class.

Japanese composer/conductor **Ko Matsushita** graduated with a degree in composition from the Kunitachi College of Music. He studied choral conducting with Péter Erdei in Hungary. He is currently the conductor and artistic director of 13 choirs. Besides conducting and composing, he is also an active workshop clinician, lecturer, and adjudicator in Japan and abroad. He is currently the CEO of the International Choral Organization of Tokyo, the Artistic Director of the Karuizawa International Choral Festival and the Tokyo International Choir Competition, a member of the Found Directors of the Asian Choral Association, and honorary member of Associazione Nazionale Direttori di Coro Italiani, a member of the Interkultur World Choir Council, a board member of the Tokyo Choral Association, and a member of the Japan Composers and Arranger Association. Ensembles under his direction have won prizes at numerous international competitions. His mixed choir *Vox Gaudiosa* performed at 7th World Choral Symposium in Kyoto, Japan in 2005. In 2005, Mr. Matsushita became the first Asian to receive the "Robert Edler Prize for Choral Music," an award bestowed on the best conductor, composer, or choir for their extraordinary endeavors throughout that year around the globe. His choir The Metropolitan Chorus of Tokyo was invited to the National Conference of the

COMPOSER BIOGRAPHIES

American Choral Directors Association in Salt Lake City in 2015.

Lithuanian composer and conductor **Vytautas Miškinis** received his degree in choral conducting from the Lithuanian Academy of Music in 1976. He has held many posts as both conductor and teacher, including positions with the Kaunas State Choir and Vocal Ensemble Museum Musicum. Since 1985, he has been the Choir Director of the Lithuanian Academy of Music and Theatre Conservatory and has served as the Artistic Director of the Ažuoliukas youth choir. He is President of the Lithuanian Choral Union and serves as Artistic Director and Chief Conductor of the All-Lithuanian Choir Festival. Ensembles under his direction have won numerous international prizes, and his compositions are part of the international standard choral repertoire. He has had over 700 pieces recorded and has been commissioned to compose for numerous ensembles. In addition to his accolades as a composer and conductor, Miškinis is in high demand as an adjudicator on the international choral competition circuit and has served as a jury member at competitions in Europe, Asia, and the United States. He was the first composer commissioned to write a piece for the University of Louisville choral department, which resulted in his setting of *Nunc dimittis* in 2002. He has since been commissioned to write additional pieces for the University of Louisville choirs, including *Ever In My Life* (2004), *At this time of my parting* (2010), and *Adiuvo vos* (2020). He dedicated his *Laudate pueri, Dominum* to Kent Hatteberg and the University of Louisville Cardinal Singers in 2004.

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She works often in collaboration with others, as producer, composer, violinist, and vocalist. Caroline is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. Caroline has written over 100 works for numerous soloists and ensembles of all types in the last decade. This year's projects include the score to "Fleishman is in Trouble" (FX/Hulu), vocal work with Rosalía (MOTOMAMI), the score to Josephine Decker's "The Sky Is Everywhere" (A24/Apple), music for the National Theatre's production of "The Crucible" (dir. Lyndsey Turner), Justin Peck's "Partita" with NY City Ballet, a new stage work "LIFE" (Gandini Juggling/Merce Cunningham Trust), the premiere of "Microfictions Vol. 3" for NY Philharmonic and Roomful of Teeth, a live orchestral score for Wu Tsang's silent film "Moby Dick" co-composed with Andrew Yee, two albums on Nonesuch ("Evergreen" and "The Blue Hour"), the score for Helen Simoneau's dance work "Delicate Power", tours of Graveyards & Gardens (co-created immersive theatrical work with Vanessa Goodman), and tours with So Percussion featuring songs from "Let The Soil Play Its Simple Part" (Nonesuch), amid occasional chamber music appearances as violist (Chamber Music Society of Minnesota, La Jolla Music Society). Her work as vocalist or composer has appeared in several films, tv series, and podcasts including *The Humans*, *Bombshell*, *Yellowjackets*, *Maid*, *Dark*, *Beyonce's Homecoming*, *Tár*, *Dolly Parton's America*, and *More Perfect*. She studied at Rice, Yale, and Princeton.

American composer **Keane Southard** has been described as "a hugely prolific musician with a wide variety of skill sets" (*newmusicbuff.com*). He is a composer and pianist who believes deeply in the power of music to change how people think, feel, and act, and that it can be a catalyst for positive change in the world. His music has been described as "a terrific discovery" (*Bandworld Magazine*) and "highly-professional and well-orchestrated" (*Portland Press Herald*) and his works reflect his many diverse musical tastes, from medieval chant to 70's rock, Bach to the Blues, and 19th century romanticism to Latin dance forms. He has been a recipient of many awards, most recently the Gregg Smith Choral Competition, 2nd prize in the Dartmouth College Wind Ensemble Composition Competition, the 2nd Michal Kleofas Oginski International Symphony Orchestra Contest, the Yale Glee Club's Emerging Composers Competition and Capital Hearings Young Composers Competition, and has been a fellow at the Intimacy of Creativity (Hong Kong) and the Bennington Chamber Music Conference. Keane earned his M.M. at the University of Colorado-Boulder in composition and his Ph.D. student in composition at the Eastman School of Music. His composition teachers include Kenneth Girard, Lorin Chobanian, Daniel Kellogg, Jeffrey Nytech, Carter Pann, Richard Toensing, Allen Shawn, and Ricardo Zohn-Muldoon. Keane spent 2013 in Brazil as a Fulbright scholar studying music education.

PERSONNEL

UNIVERSITY OF LOUISVILLE CARDINAL SINGERS

Kent Hatteberg, *Director*

Soprano 1

Hannah Broomhall
Abigail Mires
Emma Pinkley

Soprano 2

Won Joo Ahn+
Sarah Givens
Molly Melahn
Reilly Ray
Reagan Shourds

Alto 1

Trisha Eedarapalli
Amelia Glikin
Caitlyn Kirchner
Carol Kittner
LaKyya Washington

Alto 2

Ashton Clark
Katie Jordan*
Young Eun Kim
Hanne Mehler

Tenor 1

Tyler Carnes
Benjamin Horman
Jackson Scott
Matthew Sharpensteen
Max Taylor

Tenor 2

James Layton
Ethan Murphey
Calvin Ramirez
Cory Spalding

Baritone

Cameron Carnes
Benjamin Carter
Walter Cooper
Matt Houston
Michael Merritt

Bass 2

James Cluxton
Siwon Kim*
Alex Losch
Troy Sleeman
Austin Smith
Spencer Smith
Noah VanRude

+faculty

**graduate student*

PERSONNEL

UNIVERSITY OF LOUISVILLE COLLEGIATE CHORALE

Kent Hatteberg, *Director*

Soprano 1

Kylie Bennett
Hannah Broomhall
Maddie Carbary
Julia Clements
Lana Finley
Emily Minnis
Abigail Mires
Emma Pinkley

Soprano 2

Makya Griffin
Emily Grace Gudge
Molly Melahn
Kaitlyn Miller
Natalie Minton
Sarah Moser*
Kiki Pastor-Richard
Reilly Ray

Alto 1

Madalyn Cull
Trisha Eedarapalli
Sarah Givens
Amelia Glikin
Caitlyn Kirchner
Carol Kittner
Kylie McGuffey
Dannie Sinkhorn

Alto 2

Ashton Clark
Katie Jordan*
Joey Partin
Jenna Proffit
LaKyia Washington

Tenor 1

Tyler Carnes
Jackson Scott
Matthew Sharpsteen
Max Taylor

Tenor 2

Alex Elslager
Dawson Hardin
James Layton
Jeremy Metcalf
Cory Spalding
Owen Strunk

Baritone

Benjamin Carter
Walter Cooper
Bryce Fowler
Chris Harbeson
Napat Lertthanaphol
Michael Merritt
Nathaniel Tooley

Bass 2

Siwon Kim*
Alex Losch
Jerry Rutkovskiy*
Troy Sleeman
Austin Smith
Spencer Smith
Noah VanRude

**graduate student*

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University of Louisville New Music Festival

Zachary Good, *clarinet, bass clarinet, composer*

with guests

Matthew Nelson, *UofL faculty*

Natalie DeSimone, Austin Glover, &

Patrick Nguyen, *UofL students*



Monday, November 7, 2022

Comstock Concert Hall

8:00 p.m.

This year's New Music Festival is funded through an endowment
from Jon Rieger.

PROGRAM

Apparition (2017) Viet Cuong

Empty Space (2021) Nathalie Joachim

Everything in Moderation (2022) Zachary Good

Matthew Nelson, *clarinet*

BOX (2021) Zachary Good

Paco's One Hundred Years (2019) Zachary Good

Matthew Nelson, Natalie DeSimone, Austin Glover,
and Patrick Nguyen, *clarinets*

Always By the Lake (2022) Zachary Good

Matthew Nelson, Natalie DeSimone, Austin Glover,
and Patrick Nguyen, *clarinets*

PAUSE

God Bless the Child (1961) for Bass Clarinet Eric Dolphy

Sscrappers (2022) for Bass Clarinet, World Premiere Zachary Good

Style Brisé Arrangements for Amplified Bass Clarinet (arr. Good):

Prelude No. 1 from <i>L'art de toucher le clavecin</i> (1716)	François Couperin
Prélude non mesuré in A minor (Bauyn Manuscript)	Louis Couperin
Prelude from Suite No. 5, <i>Pièces de Clavecin</i> (1705)	Gaspard Le Roux
Prélude non mesuré in G minor (Bauyn Manuscript)	Louis Couperin
Prélude non mesuré in E minor (Bauyn Manuscript)	Louis Couperin
Prélude non mesuré in F Major (Bauyn Manuscript)	Louis Couperin

PROGRAM NOTES

My compositions are inspired by a continuing curiosity and admiration for the clarinet. It is humbling to have spent over 20 years with an instrument to simultaneously know so much and so little about it. Improvisation is my way of coming to terms with this dichotomy and a key part of my creative process. From this emerges compositions that are kinesthetically driven, prioritizing idiomatic techniques, organic tendencies, and “feel.” I compose extensively with dyad multiphonics (two-note chords or “double stops”), leading me to treat the clarinet more like a polyphonic instrument, such as a pipe organ or violin, and less singularly as a melodic instrument. *Everything in Moderation* (2022), *BOX* (2021), and *Paco’s One Hundred Years* (2019) all exclusively use close, small-interval, dyad multiphonics in prolonged contrapuntal passages. These works are shaped by a careful choreography of successive unique fingerings required for each of these chords. The program opens with Viet Cuong’s ethereal dyad multiphonic chaconne, *Apparition* (2017). It orbits around a short harmonic progression of dyads, adding subtle variation in texture and density with each repetition. The title alludes to the ghostly resultant tones called difference and summation tones. They are quite present in dyad multiphonics.

A vital entry into formal composition for me began with the study and arranging of harpsichord music for the bass clarinet 5 years ago. The style *brisé*, or the “broken style,” was a late 17th to early 18th century trend in French Baroque harpsichord music that was inspired by idiomatic French lute stylistic practices, musical textures, and compositional techniques. This style is most notably observed in the unmeasured harpsichord preludes of Louis Couperin, Elisabeth de La Guerre, Jean-Henri d’Anglebert, François Couperin, Gaspard Le Roux, and Jean-Philippe Rameau, among others.

These manuscripts are notationally gorgeous and enigmatic. Notated somewhat ambiguously, whole notes dazzle across the page irregularly like ink droplets — meter-less, rhythm-less, and measure-less. The quintessential Baroque hierarchies of melodic and bass voices are blurred by a linear harmonic texture, broken/ rolled arpeggiations, and lack of a clear melodic line. Sweeping slurs appear in abundance, cascading down the page like long lashes. Simultaneities are generally avoided, relying on the resonance of the instrument to bring out harmonies as implied by the many slurs. This fluid style of notation encourages a spontaneity in performance that embraces the Baroque tradition of improvising preludes at the top of harpsichord suites as a way to warm up and establish a key.

Six French Baroque unmeasured preludes from my “Style Brisé Bass Clarinet” project will be performed with an electronic sustain pedal to artificially recreate

PROGRAM NOTES

the resonance of a harpsichord. This pedal was custom made in collaboration with Chicago-based artist and engineer Chris Wood. With the assistance of live sound processing, these preludes are dramatically reimaged, resulting in an immersive ambient-esque Baroque experience.

With the jazz tune “God Bless the Child” by Billie Holiday and Arthur Herzog Jr, the legendary musician Eric Dolphy similarly navigates linear approaches to harmony and accompaniment on a solo monophonic instrument in his own distinct way. This masterful improvisation is a demonstration of idiomatic and exploratory techniques that straddles the fine line between chaos and control. It is abundant with repetitive gestures, rolling arpeggios, and virtuosic flourishes that span the massive range of the bass clarinet. This is a transcription by Roger Jannotta of one of Dolphy’s imaginative improvisations performed live in 1961.

Nathalie Joachim’s *Empty Space* (2021) and my brand new work *Sscrappers* (2022, world premiere) use repeated gestures of wide melodic intervals, specifically at the 12th and the 17th interval. These intervals align with the unique overtones of the clarinet, which naturally favor odd harmonics (effectively eliminating the second and fourth harmonics, i.e. octaves), and thus mirror the acoustical identity of the clarinet.

ARTIST BIOGRAPHY

ZACHARY GOOD

Zachary Good is a Chicago-based clarinetist, Baroque recorder player, composer, arranger, improviser, and educator. Zachary is clarinetist of the sextet Eighth Blackbird, a founding Co-Artistic Director of the performance collective Mocreep, one-third of the clarinet/percussion/cello trio ZRL, and one-fifth of Honestly Same. He frequently performs and tours with Ensemble Dal Niente, Music of the Baroque Chicago, the International Contemporary Ensemble, and Manual Cinema.

As a composer, Zachary explores contrapuntal possibilities on the soprano clarinet with close dyad multiphonics. His music is quietly virtuosic – driven by the intricacies of the clarinet and a love for Baroque nuance and form. As a collaborator he has co-composed album/ concert length works with Tonia Ko (*Up High*), Lia Kohl (*Standing Lenticular*), Ben Roidl-Ward (*Arb*), ZRL (*Physics for Listeners*), and Mocreep (*I Like My Friends*). Zachary's "Style Brisé Bass Clarinet" project is an ongoing series of French Baroque harpsichord preludes arranged for bass clarinet.

zacharygood.com

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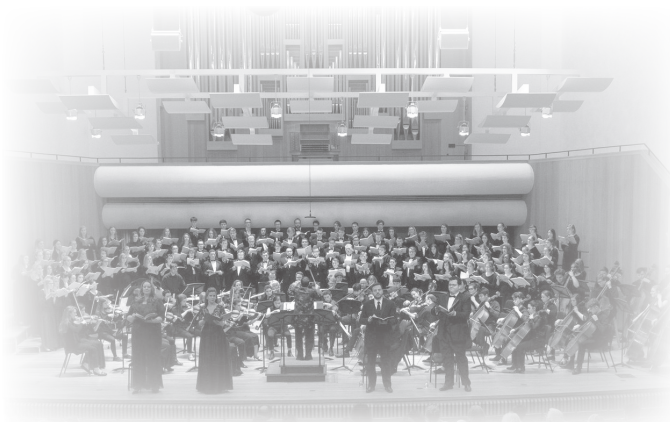
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University of Louisville New Music Festival

UofL Computer Music Studios



Guest Composer, Nina Fukuoka



Tuesday, November 8, 2022
Bird Recital Hall
8:00 p.m.

This year's New Music Festival is funded through an endowment
from Jon Rieger.

PROGRAM

The Final Girl (2018)

Nina Fukuoka

Roseanna Shafer Ritchie, *harp*
Ayman Abi Kheir, *live electronics*

Could You Please Explain the Gap in Your Resume? (2022)

Allison Ogden

Gabe Evens, *piano*
Allison Ogden, *live electronics*

Saltate (2020)

Roger Knight

for computer and video

Percussion & Electronics n.1

John Ritz

Greg Byrne, *percussion*
John Ritz, *live electronics*

Dear Mr. Stickman (2022)

Kamil Pędziwiatr

Kamil Pędziwiatr, *live electronics and video*

Jazztronic (2022)

Krzysztof Wolek and Gabe Evens

Krzysztof Wolek, *live electronics*
Gabe Evens, *piano*

SINGLE PLAYER v.2 Co-op (2017)

Nina Fukuoka

Ayman Abi Kheir, *percussion*
Kamil Pędziwiatr, *electronic keyboard*

PROGRAM NOTES

The Final Girl (2018)

Nina Fukuoka

For thousands of years, the harp was considered a masculine instrument thanks to its associations with the god Apollo and King David. Only a few centuries ago, it took on 'feminine' connotations of delicacy, beauty, and heavenliness. It is this idea of the harp as a woman's instrument that I draw on in this piece.

My second inspiration comes from my interest in female hysteria. Many symptoms of this alleged medical condition were just signs of normal functioning female sexuality, but thanks to a lack of scientific knowledge female hysteria remained in use as a medical term until the 20th century. Even nowadays, it has lasting social implications.

This piece is a comment on the unfairness and harmfulness of these stereotypes.

Saltate (2020)

Roger Knight

Saltate:

- 1: to move by jumps and bounds;
to leap or dance
- 2: to transport particles by turbulent
flow of air or water
- 3: to undergo or exhibit a sudden
and large mutational change

This piece of audio and video programming was created in Max/MSP/Jitter and served primarily as a study in FM and AM synthesis. A rudimentary gravity model was developed within Max to simulate motion and recoil of simple bodies. This data from this system drives the automation of both the visual animations and aural synthesis. Further programming of cues resulted in the seven-minute self-running application and composition, *Saltate*.

Percussion & Electronics n.1

John Ritz

Percussion & Electronics n.1 is the first in a series of three pieces for percussion and electronics.

Dear Mr. Stickman (2022)

Kamil Pędziwiatr

The piece was created during the electronic music course at the University of Louisville School of Music.

Jazztronic (2022)

Krzysztof Wolek and Gabe Evens

Jazz idiom is our departure point and we hope that this collaboration will make for an unusual trip.

SINGLE PLAYER v.2 Co-op (2017)

Nina Fukuoka

SINGLE PLAYER v.2 Co-op is a continuation of a study about the video game universe. The main character finds himself in seemingly normal situations: he checks his phone, waits for a bus, and orders Fast food. At the same time, his world confronts him with unusual and extreme events. Which situations make his world bizarre? Performers work together to create a unique soundtrack to his nonlinear existence.

ARTIST BIOGRAPHIES

NINA FUKUOKA

Born in Osaka, Japan, she moved to Lodz, Poland at the age of four.

She graduated from the Grazyna and Kiejstut Bacewicz Academy of Music in Lodz, Poland with a Master's degree in Theory of Music and Bachelor's degree in Composition in the class of prof. Zygmunt Krauze. In 2012, she studied at the Royal Conservatory of Brussels, Belgium as a participant of the Erasmus Exchange Program with prof. Peter Swinnen, where she continued her education in the Master's program and graduated with distinction in 2016. In the field of electronic music she has been guided by Krzysztof Knittel, Kasia Głowicka, and Benjamin Van Esser. She is currently pursuing a doctorate in Music Composition at the Columbia University in New York City.

Nina has taken part in numerous masterclasses and was an active participant of Impuls Academy in Graz, Austria; Synthetis in Radziejowice, Poland; Ferienkurse für Neue Musik in Darmstadt, Germany; Young Composers Meeting in Apeldoorn, the Netherlands; and Champdaction LABo in Antwerp, Belgium.

Her works have been premiered at the Musica Privata festival in Lodz, Poland; De Munt/La Monnaie in Brussels, Belgium; Muziekgebouw aan 't IJ in Amsterdam, the Netherlands; Musica Polonica Nova festival in Wroclaw, Poland; Klangwerkstatt festival in Berlin, Germany; and have been performed by ensembles including the Arthur Rubinstein Lodz Philharmonic Orchestra, Koninklijke Muziekkapel De Gidsen, Wroclaw Improvising Orchestra, orkest de ereprijs, Hashtag Ensemble, Ensemble Garage. She has collaborated with emerging new music ensembles, such as Ensemble Fractales, Passepartout Duo, Ensemble Kompopolex, Down the Rabbit Hole, Nemø ensemble, The Third Guy, Erämaa Trio, Pique Collective.

With an international upbringing and as a result of being exposed to different cultural perspectives, Nina's focuses center on intricacies of the modern reality and the Internet. In her works, she explores possibilities of communicating through music and other contemporary media by superimposing latent meanings with distinct images, within the context of tradition and mass culture.

Her works inhabit a number of contemporary and experimental settings such as video scores and performance pieces with multimedia and live electronics, as well as orchestra and ensemble works. By maintaining collaborations with musicians, dancers and film artists, Nina continues to explore new possibilities for multi-disciplinary art.

ALLISON OGDEN

Dr. Allison Ogden works as an Assistant Professor of Composition and Literature at the University of Louisville. She has a PhD from The University of Chicago, has taught many classes on a wide variety of subjects, enjoys working with her students, has written a number of pieces of music, climbed many mountains and hiked many trails, and brought two whole human beings into this world.

ARTIST BIOGRAPHIES

ROGER KNIGHT

Roger Knight (b. 1985) is currently flailing wildly and relocating to Asheville, NC with his family to determine and pursue his next endeavor within the areas of computer-based music, sound design, instrument design, production, synthesis, composition, and audio in general. Roger has completed a Master of Music in Electronic Music Composition studying with Krzysztof Wolek and Zach Thomas at the University of Louisville in Louisville, Kentucky. He also worked as a graduate teaching assistant with John Ritz, the Music and New Media program, and the UofL Computer Music Studios. Roger owns and operates a small custom treehouse company, Up and Away Treehouses, LLC, and when time allows, he works as a self-employed woodworker, designing and building a variety of custom projects ranging from musical instruments to home additions. Prior to starting at UofL, he taught woodworking, CNC, laser-cutting, graphics design, and 3D printing as the equipment manager and instructor at Maker13 in Jeffersonville, Indiana. He holds numerous course certificates from Marc Adams School of Woodworking in Indianapolis, Indiana and completed his Bachelor of Arts in Mathematics at the University of Evansville, Indiana in 2007 with coursework in music, engineering, computer science, digital media, and education.

JOHN RITZ

Dr. John Ritz is Assistant Professor of Composition & Creative Studies at the University of Louisville School of Music. His recent concert music focuses on chamber music for instruments and interactive computer systems. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in the United States. Ritz's music has been performed throughout the United States, as well as in France, Italy, Germany, Russia, Canada, and Chile, and has been performed at various conferences and festivals of new music.

KAMIL PĘDZIWIATR

Kamil Pędziwiatr was born in 1996 in Goleniów, Poland. First steps in composition took in 2018 in Karol Szymanowski Academy of Music in Katowice, in prof. Jarosław Mamczarski's class. Since 2022 he has been continuing his studies under guidance of Dr. Krzysztof Wolek at the University of Louisville.

ARTIST BIOGRAPHIES

KRZYSZTOF WOLEK

Krzysztof Wolek (b. 1976, Bytom, Poland) is a composer, improviser, and installation artist. He is currently working as Professor of Music Composition and a Director of Digital Composition Studies at the University of Louisville. He received commissions from the Warsaw Autumn Festival, the Siemens Foundation, SCI/ASCAP, among others, as well as awards, grants and stipends from the University of Chicago, University of Louisville, Foundation for Contemporary Arts, Kentucky Arts Council and Polish Ministry of Culture and National Heritage. Krzysztof is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions, serves on the jury of the Grawemeyer Award for Music Composition and is a Programming Committee Member of the Warsaw Autumn Festival. His compositions received various awards such as the Prix for Mobile Variations at the Concours Internationaux de Musique et d'Art Sonore Electroacoustiques, Bourges, 2007. Krzysztof's works span a broad spectrum of works from purely acoustic, improvisational and electronic to various forms of multidisciplinary collaborations. They have been presented at various festivals of contemporary music and art in Europe, North America and Asia.

GABE EVENS

Gabe Evens is the Associate Professor of Jazz Piano, Composition and Arranging at the University of Louisville, Jazz Studies Program. He has performed throughout the United States and in Malaysia, Singapore, Spain, and France and has played with the Malaysian Philharmonic Orchestra, the Louisville Orchestra, the Miami City Ballet Orchestra, the University of North Texas Symphony and Concert Orchestras, the UNT One O'Clock Lab Band, and the University of Miami Concert Jazz Band.

As an arranger and composer, Evens has released seven CDs of original music, written commissions for Sheena Easton and Kate McGarry with the Cape Symphony Orchestra, and for Nneena Freelon with the John Brown Big Band. He has had numerous compositions performed by chamber and large ensembles including the Louisville Orchestra, Orquestra Sinfónica de Loja, the Malaysian Philharmonic Orchestra, and the UNT One O'Clock Lab Band.

Evens is a certified teacher of the Alexander Technique, holds an MA in Jazz Piano Performance from the University of Miami, and a DMA in Performance, major in Jazz studies (composition emphasis) from the University of North Texas.

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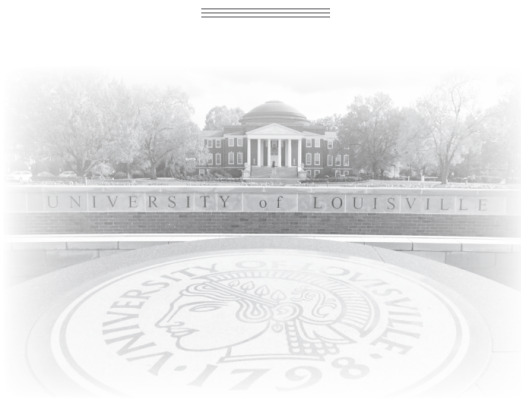
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University of Louisville New Music Festival

New Music Ensemble
Frederick Speck, Director

Wind Ensemble
Frederick Speck, Director



Wednesday, November 9, 2022
Comstock Concert Hall
8:00 p.m.

This year's New Music Festival is funded through an endowment
from Jon Rieger.

PROGRAM

Mosaic from “Quartet Breu” (1999)

Feliu Gasull i Altisent (b. 1959)

Joseph Piellucci, Jakob Giles, Henry Davidson and Maxwell Greenwald, *guitars*

Occam's Razor (2013)

Poul Ruders (b. 1949)

Melancholic
Bright
Hesitant (attacca)
Lonesome
Ostinato
Occam's Razor

Lillian Reed, *oboe*
Daniel Salazar, *guitar*

Drawing Down the Moon (1991)

Donald Erb (1927-2008)

Drawing Down the Moon
Lilith
Demon Drummer

Cameron Bilek, *piccolo*
Samuel Riddick, *percussion*

Fantasma Lunare (2008)

Yo Goto (b. 1958)

Samurai (1995, rev. 2007)

Nigel Clarke (b. 1960)

ARTIST BIOGRAPHIES

NEW MUSIC ENSEMBLE

WIND ENSEMBLE

The University of Louisville Wind Ensemble is widely known for its persuasive performances of significant works in the wind band repertoire. Directed by Frederick Speck, the musicians, who are among the finest woodwind, brass and percussion performers at the university, aspire to the highest level of musical and artistic standards. Along with campus performances, the ensemble has been invited to perform at numerous professional conferences. Such performances include Kentucky Music Educators Association In-Service Conferences, College Band Directors National Association-Southern Division Conferences, the Music Educators National Conference in Washington, D.C., the College Band Directors National Conference in New York City, World Association for Symphonic Bands and Ensembles Conferences in Killarney, Ireland and San Jose, California, the Jungfrau Music Festival in Interlaken, Switzerland, the College Music Society National Conference, and the American Bandmasters Association Convention. Most recently, the ensemble was featured in performance during the summer of 2022 at the World Association for Symphonic Bands and Ensembles International Conference in Prague, Czech Republic.

FREDERICK SPECK

PROGRAM NOTES

Mosaic

Written in 1999, Mosaic from “Quartet Breu” takes its title from the commissioning ensemble, Quartet Mosaic of Barcelona. Virtuoso in all parts, Gasull weaves an intricate and beautiful web of modal and chromatic gestures. The music is at times conversational between companions in the ensemble. At other moments the quartet combines to create textural atmospheres. In closing, the work unwinds in tempo, texture and dynamic, allowing each player to make their own delicate ending gesture.

Occam’s Razor

Danish composer Poul Ruders wrote Occam’s Razor for his friend, the virtuoso guitarist, David Starobin. Tonight’s performance features six of its eight concise movements. Starobin recorded the work with oboist, Liang Wang.

The composer has shared the following insight regarding his work: “Occam’s Razor (after the 14th century Franciscan monk and logician William of Ockham) is a term used by physicists to describe the law of economy and succinctness, a principle favoring the choice of the simplest solution over the complex alternative, which often equals confusion and obfuscation.”

“To me, economy and simplicity are virtues in composition, and the overall title of this series of short pieces, is “lifted” from the very last movement, which is called Occam’s Razor. There are only four notes, and it has to be the simplest music I’ve ever written and am likely to ever write.”

Drawing Down the Moon

Tonight’s concert will feature three movements from Donald Erb’s “Drawing Down the Moon.” A sense of mysticism threads each movement. The ancient Greek concept of drawing down the moon relates to capturing the power of the moon to cast spells. “Lilith” according to legend was the first wife of Adam of Eden. In this legend, because of disobedience she was ousted from the garden to become a night demon. “Demon Drummer” was inspired by seventeenth century English tale. Legend has it that when this ghost-drummer of Tedworth played others could be magically tormented in places far away.

Fantasma Lunare

Fantasma Lunare explores quiet colors and transparent textures in creating a broad, single arch form. Except for a muscular climactic midsection, an introspective musical attitude prevails. Structured improvisation among the percussionists and pianist creates textures of intimate solo layers that embroider a rich, dissonantly tinged harmonic fabric. Figural gestures find common ground with Beethoven’s “Quasi una fantasia,” Op. 27, No. 2 which surfaces briefly prior to the conclusion of the work.

PROGRAM NOTES

Samurai

At the time of writing *Samurai*, I was seeking to produce a work that would not be out of place in an Akira Kurosawa film. Although *Samurai* is written in one movement, I have divided it into three scenes, “Signal and Flags”, “The Ceremony of Departure”, and “Attack”. The first section represents the signaling methods used by the Samurai on the battlefield where powerful war-drumming and heraldic flags help identify the various units within the army. The central scene, “The Ceremony of Departure” is more tranquil circumscribing the review of the troops by the daimyo (aristocratic leader) and his generals before the battle and ritual offering of prayers which was presided over by a Buddhist monk. The final scene returns to the powerful war-drumming, signaling the attack.

Contrary to popular belief not all Samurai were warriors. There were highly educated people from the Japanese military ruling class- the Eastern equivalent of Renaissance men who were just as skilled in the discipline of warfare as they were in the arts of painting and music. In this work I have juxtaposed these two very different facets of the culture.

- Program Note by Nigel Clarke

PERSONNEL

UNIVERSITY OF LOUISVILLE NEW MUSIC ENSEMBLE

Frederick Speck, Director

PERSONNEL

UNIVERSITY OF LOUISVILLE WIND ENSEMBLE

Frederick Speck, Director

Flutes and Piccolos

Cameron Bilek*	Orland Park, IL
Savannah Norris	Taylorsville
Trent Ripberger	Florence

Oboes and English Horns

Jackson Brummett*	Winchester, IN
Brianna Whittle	Cincinnati, OH

Bassoons

Zelda Lynn	Jonesboro, AR
Nathan Shepherd*	Lanesville, IN

Clarinets

Rami Darhali	Elizabethtown
Natalie DeSimone	LaGrange
Austin Glover*	Bellevue
Dan Klipper	New Albany, IN
Patrick Nguyen	Vine Grove
Emily Stucky	Zionsville, IN
Rachel Wilson	Santa Claus, IN

Bass Clarinet

Chandler Craine	Frankfort
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Saxophones

Justin Brown	Monroeville, IN
Brayden Colbert	Louisville
Kaitlyn Purcell	Georgetown
Tanner Swift*	Louisville

Horns

Jared Buckner	Louisville
Michael Coleman*	Mt. Washington
Korey Garcia	Jeffersonville, IN
Allie Swarens	Ramsey, IN
Christopher Woosley	LaGrange

Trumpets

Colt Howell*	Louisville
Joshua James	Louisville
Maddy Leger	LaGrange
Ethan Scott	Lexington
Joshua Stump	Louisville

Trombones

Dane Howell	Benton
Logan Myers*	Flaherty
Sean Small	Evansville, IN

Bass Trombone

Cody Coleman	Louisville
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Euphoniums

Alex Castillo*	Louisville
Thomas Farless	Huntsville, AL

Tubas

Ben Bunting	LaGrange
Owen Davis*	Rochester, NY

Double Bass

Jonathan Kaiser	Cookeville, TN
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Piano

Allie Swarens	Ramsey, IN
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Percussion

Garrett Bunn	Pittsburgh, PA
Sam Chrisman	Louisville
Thaddeus Harris	Louisville
Stephanie Lawson	Cincinnati, OH
Paul Pfeifer	Owensboro
Alex Pritchett	Hopkinsville
Sam Riddick*	Louisville

Names are listed in alphabetical order.

* Denotes principal

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University of Louisville New Music Festival

University Symphony Orchestra
Kimcherie Lloyd, Director



Thursday, November 10, 2022
Comstock Concert Hall
8:00 p.m.

This year's New Music Festival is funded through an endowment
from Jon Rieger.

PROGRAM

Smear ink and bell-crack shavings (2022)

Tanner Jones

Dr. T. Y. Huang and Mrs. Mary Huang Composition Winner

World Premiere

Misaki Hall, *conductor*

In partial fulfillment of the Master of Music in Orchestra Conducting

The Great Swiftness (2010)

Andrew Norman

Nightscape for orchestra (2015)

TJ Cole

Louisville Orchestra 2022-2023 Creator Corps Composer

Drip Blip Sparkle Spin Glint Glide Glow Float Flop

Andrew Norman

Chop Pop Shatter Splash (2005)

Sala Mexica, Three pieces for orchestra (2016)

Marc Satterwhite

I. El penacho de Moctezuma (Moctezuma's Headdress)

II. Mono de obsidiana (Obsidian Monkey)

III. Cuauhxicalli de Texcatlipoca (Sacrificial Stone of Texcatlipoca)

Music for Tuba and Timpani (1990)

Stephen Gryč (b. 1949)

New Music Ensemble Players

Andrew Doub, *tuba*

Samuel Riddick, *percussion*

PROGRAM NOTES

Smear ink and bell-crack shavings (2022)

Tanner Jones

The Great Swiftness (2010)

Andrew Norman

Nightscape for orchestra (2015)

TJ Cole

**Drip Blip Sparkle Spin Glint Glide Glow Float Flop
Chop Pop Shatter Splash (2005)**

Andrew Norman

Sala Mexica, Three pieces for orchestra (2016)

Marc Satterwhite

This set of three pieces is inspired by the Sala Mexica at the National Museum of Anthropology in Mexico City, one of my favorite museums in the world, and probably the one I have visited the most times in my life. I lived in Mexico City for two years in the early 80s and have returned many times since. While I lived there I went often to the Anthropology Museum, and have visited it numerous times since during my return trips to Mexico. Many of my compositions are connected in some way with the six years I lived in Latin America.

The Sala Mexica contains the best-known of the museum's many splendid collections, that of Aztec art. It is the home of the well-known Aztec Calendar Stone, of course, but has many other magnificent articles on display, including the three that form the specific inspiration for these pieces.

I have used some typical Mexican percussion instruments, and employed a few rhythmic devices common in Latin American music, but otherwise I have not tried to make these pieces sound Mexican or Latin. Rather I have tried simply to capture the feelings and emotions I experience when looking at these great, and very diverse, works of art.

El penacho de Moctezuma is the feathered headdress which the Aztec king, Moctezuma II, supposedly wore to meet Hernán Cortés and his men for the first time (there is some dispute about whether it ever actually belonged to him or not). It contains many hundreds of feathers, including quetzal feathers, which would have been brought from a thousand or so miles away in Guatemala. The original is in the Vienna Museum of Ethnography; the one on display in Mexico is a copy dating to the 1940s. (This is a source of some controversy, as Mexico has been seeking its repatriation for a long time now.) Whatever its provenance, it is an absolutely magnificent piece of art and artisanship. I have attempted to capture a little of both the mystery and the majesty that it has always possessed for me.

The Mono de obsidiana is a small vase in the shape of a monkey, made of highly polished obsidian. As a point of interest, it was one of about 125 pieces, possibly the best-known, stolen in a famous robbery on Christmas day in 1985. Almost all of the pieces were eventually found and returned, and there is a 2018 movie (called simply Museo) about the incident. I have framed this movement as a scherzo, imagining a

PROGRAM NOTES

small monkey and its antics in the jungle.

The Cuauhxicalli de Texcatlipoca is also known as the Stone of Tizoc (an Aztec emperor who is represented in the carvings on the stone). The Aztecs practiced human sacrifice on a large scale and this is thought to be one of the many altars on which their victims were killed, their hearts ripped out and placed in the central hole on top of the stone. The surface is carved with many of the traditional Aztec symbols of war, conquest, military might, and human sacrifice. The music is accordingly fierce and aggressive, with only a few moments of relative repose.

Sala Mexica was written for the University of Louisville Symphony Orchestra, Kimcherie Lloyd, director.

Music for Tuba and Timpani (1990)

Stephen Gryč (b. 1949)

Music for Tuba and Timpani by Stephen Gryč brings together two of the heavyweights of their respective instrument families in ways that not only display the expected strength, but also agility and lyricism. The first movement, marked *Deciso*, begins with a certain muscularity, but yields to quieter lyrical playing, including *sotto voce* timpani playing with fingers, not mallets. The middle movement, *Lirico*, features a plaintive tuba melody with undercurrent murmurings from the timpani. Its midsection, while welling up in energy, never breaks from the melodic mission, eventually moving to a quiet and reposed release to complete the arch-like movement. The final movement, *Energico*, opens by featuring the timpanist as drummer. After an opening “cadenza,” the tuba player as partner joins with a strong figure that leans toward becoming a jazzy riff. Ultimately, both parts combine to show off together in creating a full-strength conclusion.

ARTIST BIOGRAPHIES

TANNER JONES

ANDREW NORMAN

Andrew Norman (b. 1979) is a composer, educator, and advocate for the music of others. Recently praised as “the leading American composer of his generation” by the Los Angeles Times, and “one of the most gifted and respected composers of his generation” by the New York Times, Andrew has established himself as a significant voice in American classical music. Upcoming engagements include a year as Carnegie Hall’s Debs Composer’s Chair (2020/2021), the premiere of his violin concerto with Leila Josefowicz and the Los Angeles Philharmonic, and an American tour with Kiril Petrenko and the Berlin Philharmonic.

Andrew’s work draws on an eclectic mix of sounds and performance practices. By turns experimental and traditional, lyrical and thorny, intimate and epic, rigorously structured and freely intuitive, Andrew’s music casts a wide sonic and conceptual net in order to explore, reflect, challenge, and address the experiences of our own time. He believes in the transformative energy of live performance, and he is often drawn to performative acts that harness the beauty, power, and fragility of risk.

Andrew has collaborated with leading ensembles worldwide, including the Berlin, Los Angeles and New York Philharmonics, the Philadelphia and Minnesota Orchestras, the London, BBC, Saint Louis, and San Francisco Symphonies, the Orpheus, Saint Paul, and Los Angeles Chamber Orchestras, the Tonhalle Orchester, the Royal Concertgebouw Orchestra, the Orchestre National de France, the Ensemble Intercontemporain, and many others. Andrew’s music has been championed by some of the classical music’s eminent conductors, including John Adams, Marin Alsop, Gustavo Dudamel, Simon Rattle, and David Robertson.

Andrew is the recipient of numerous honors and accolades. He has twice been a finalist for the Pulitzer Prize, he was Musical America’s 2017 [Composer of the Year](#), and he won the 2017 Grawemeyer Award for Music Composition. Andrew is the recipient of the Rome Prize (2006), the Berlin Prize (2009), and a Guggenheim Fellowship (2016). He joined the roster of Young Concert Artists as Composer in Residence in 2008 and held the title “Komponist für Heidelberg” for the 2010-2011 season. Andrew has served as Composer in Residence with the Boston Modern Orchestra Project, Opera Philadelphia, the Los Angeles Chamber Orchestra, and the Utah Symphony. His large-scale orchestral work *Play* was described in the New York Times as a “breath-taking masterpiece,” and “a revolution in music.” His most recent orchestral work, *Sustain*, was lauded as “a new American masterpiece” by the New Yorker and earned Gustavo Dudamel and the Los Angeles Philharmonic a Grammy for their Deutsche Grammophon recording.

Andrew is a committed educator who enjoys helping people of all ages explore and create music. He has written pieces to be performed by and for the young, and has held educational residencies with various institutions across the country. He recently completed a children’s opera, *A Trip to the Moon*, that brings together professional musicians with amateur and untrained community members of all ages. Andrew joined the faculty of the USC Thornton School of Music in 2013, and he is thrilled to serve as the director of the L.A. Phil’s [Composer Fellowship Program](#) for high school composers.

Andrew’s works are published by Schott Music

ARTIST BIOGRAPHIES

TJ COLE

MARC SATTERWHITE

Composer and bassist Marc Satterwhite is a native of Texas and studied at Michigan State University (BM) and Indiana University (MM and DM). He was for several years a part of the diaspora of (mostly) young American musicians playing in symphony orchestras in Latin America, a transformative experience, musically, personally, and politically, before refocusing his career on composition. His music has been performed in diverse venues in the US, Latin America, Europe, Asia, Australia and South Africa. There are five CDs devoted exclusively to his music on the Centaur label, with two more in the works, and his music is recorded by numerous performing artists on their own projects.

He has been on the faculty of the University of Louisville School of Music since 1994 where, in addition to his teaching duties, he is the Director of the Grawemeyer Award for Music Composition.

In his retirement (looming) he plans to pursue a BA in Spanish along with getting reacquainted with his bass and possibly attending bartending school. For more information see www.MarcSatterwhite.com

PERSONNEL

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, Director

Misaki Hall and Christopher Wolfzorn, Assistant Conductors

VIOLIN I

Aimee Quinn
Kerwin Gonzalez
Erin Lewis
Bria Quinn
Mia-Rose Lozado
Anna Laverty
Joseph Levinson
Namfon Tanakom
Emily Fischer

VIOLIN II

Samantha Lamkin
Maddie Rowe
Reagan Ballard
Dayana Cedeño
Donovon McDonald
Grace Choo
Antonio Thai
Angkun Uabamrungjit
Ryan Li

VIOLA

Nathaniel Jackson
Sheronda Shorter
Thomas Gielow
Andrew Baldeon
Morgan Schumacher
Abbie Camp

CELLO

Brendan Stock
Benjamin Meitzen
Ainsley Moore
Owen Talley
Roman Wood
Nathan Tantasook
Norah Stone
Elenore Ragan
Tristan Nava
Gillian Faulkner
Logan Florence
Haydn Sizer

DOUBLE BASS

Tina Slone
Michael Dennis
Brennen Taggart
Jonathan Kaiser
Rachael Cole
Andrew Van Meter
Sophia Waldschmidt
Eric Eastman

FLUTE

Cameron Bilek
Trent Ripberger
Alison Addie (picc.)

OBOE

Stephanie Hile
Jackson Brummett
Lillian Reed

CLARINET

Rachel Wilson
Rami Darhali

BASS CLARINET

Chandler Crane

BASSOON

Zelda Lynn
Jackie Royce*

HORN

Michael Coleman
Christopher Woosley
Korey Garcia
Jared Buckner
Jeffrey Hadfield
Bailey Hatzell

TRUMPET

Will French
Colt Howell
Maddy Leger
Gabe Edwards

TROMBONE

Logan Meyers
Sean Small

BASS TROMBONE

Cody Coleman

EUPHONIUM

Alex Castillo

TUBA

Owen Davis
Ben Bunting

PERCUSSION

Stephanie Lawson
Dalton Powell
Paul Pfeifer
Peony Zhao
Luke Anderson*

PIANO/SYNTH.

Murphy Lamb*

LIBRARIANS

Misaki Hall
Christopher Wolfzorn

* Guest

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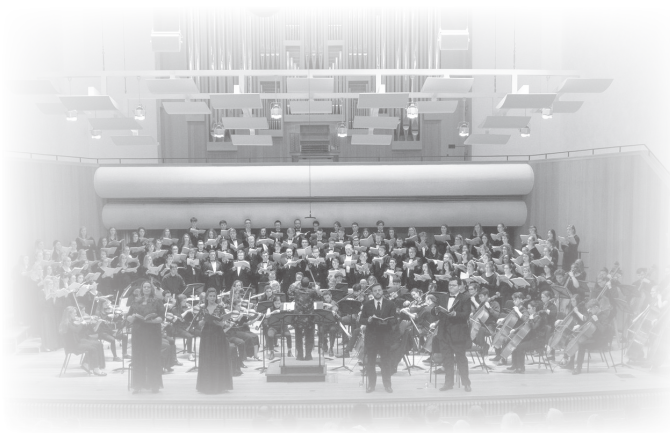
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University of Louisville New Music Festival

Guest Ensemble, Amorsima Trio



Friday, November 11, 2022
Comstock Concert Hall
8:00 p.m.

This year's New Music Festival is funded through an endowment
from Jon Rieger.

PROGRAM

Bleached (2022)	Kamil Pedziwiatr
Frenetic Reveries (2022)	Ben Carter
Trips Wide (2022)	Joshua Lowery
88 (2022)	Emery Tackett
Cántico (2022)	Andrzej Ojczenasz
Ground Relative (2022)	Lilian Reed

INTERMISSION

Replica (#1) (2018)	Zach Thomas
Opus 9 (2020)	Ermir Bejo
Companion Guide to Rome (2010)	Andrew Norman

PROGRAM NOTES

Bleached (2022)

Kamil Pedziwiatr

Composition was created for the Amorsima Trio and their performance during New Music Festival 2022, organized by University of Louisville School of Music.

Frenetic Reveries (2022)

Ben Carter

Frenetic Revelries is a fast-paced, revelrous piece for string trio (vn, vl, vc). As I began writing the piece with the idea of a high-energy sound in mind, I couldn't help but be drawn to thoughts of a thrilling, wild dance or party flying off the rails and chaos ensuing. The sheer vibrance of string instrument timbres made bringing out those human elements of the piece a very appealing and rewarding task, and while I'm not a composer who is known for aggressive, fast music, I had a lot of fun using some of my pre-existing harmonic and textural preferences for such exhilarating tempi. It is my sincere hope that anyone who hears the work finds enjoyment and excitement in the raucous energy that defines it.

Trips Wide (2022)

Joshua Lowery

Trips Wide is a combination of terms from American football. My dad played in the marching band for the University of Oklahoma at football games, so my love of music and sports come from a similar area. I distinctly remember listening to radio broadcasts in my childhood where the announcer would describe the formation of players as "trips" – meaning three players were bunched together on one side. "Wide" meant they were simply to the wide side of the field since the offense will never line up in the middle of the field but to one side or the other. When I was asked to write a piece for string trio, I couldn't help but draw parallels between the "trips" formation and the ensemble.

Sometimes I like to imagine that music is a team sport. We have our teammates – our fellow ensemble members, we have a gameplan – the music, sometimes we have a coach, and the stage is our field. The preparation is both an individual and a group effort. We practice, we prepare, and then...we play. With *Trips Wide* I hope to dissect the way we play together. I also wished to explore the physical space of our "field" through movement. This piece is not necessarily about sports, but it is about teamwork. When working together we have conflict and resolution, and we find ourselves somewhere in the cross section of compliance and independence.

88 (2022)

Emery Tackett

glistening. reflecting. shards fall through the air. dice fall and they create an echos. eddies. streams. we're all in this together. if ound the faith that defies proof. if even a deeply prideful fool like me can do it. then so can you. even though i longed for freedom. i will thank the cage that kept me safe. the tools i

PROGRAM NOTES

collected. oliveros. carlos. penrose. spiral. loop.

Cántico (2022)

Andrzej Ojczenasz

The piece is inspired by Canticle of Zechariah from Matins prayers. The deep construction of the piece contains skeleton of Gregorian choral and a motet written by Thomas Louis da Victoria. I wanted to interpret the text and dramaturgy of the Canticle, “Preces and Responses” way of performing, at the final, contain them in the form of my piece in a new, modern way.

Ground Relative (2022)

Lilian Reed

“[T]he only thing of which one can be guilty is of having given ground relative to one’s desire.”

- Jacques Lacan, Seminar VII, trans. Dennis Porter.

Composed for the Amorsima Trio in 2022, ground relative to explores one of Lacan’s key aphorisms through music. What do we desire, how do we pursue that desire, and how does our role in society promote or inhibit that pursuit?

Replica (#1) (2018)

Zach Thomas

Replica is a multi-work project exploring techniques for real-time analysis/resynthesis, interactive approaches to machine learning, and concepts surrounding human agency in technologically mediated environments. The resulting material seeks to become a replica of the live performer’s sound, with an attempt that the machinery be laid bare, exposing the relationship between technology and performer.

In *Replica* (#1), the analysis of a string trio performance determines the content of the live video and sound projection. The algorithm attempts to resynthesize the sound of live performers with a database of videos, finding the best possible approximation from within the database, providing a digital impersonation of each action.

Opus 9 (2020)

Ermir Bejo

Op. 9 contends with processes whose underlying symmetries translate to distinctive musical and temporal gestures. The pervasive polyrhythmic hocketing and various “loop” repetitions and returns demarcate two of the most common groups of gestures. At the same time, there exists a related surface interaction among recognizable musical shapes, repeated melodic fragments, ostinati, preponderance of quarter-tone intervals, adaptation of local soundscape ecologies, momentary allusions, as well as citations from other works and periods. Ultimately, their interaction highlights a desire for asymmetric and playful musical variations.

PROGRAM NOTES

Companion Guide to Rome (2010)

Andrew Norman

Like many of the buildings in Rome, this piece is the product of a long gestation marked by numerous renovations, accretions, and ground-up reconstructions. What has emerged is a collection of portraits—nine in all—of my favorite Roman churches. The music is, at different times and in different ways, informed by the proportions of the churches, the qualities of their surfaces, the patterns in their floors, the artwork on their walls, and the lives and legends of the saints whose names they bear. The more I worked on these miniatures, the less they had to do with actual buildings and the more they became character studies of imaginary people, my companions for a year of living in the Eternal City.

The last movement of this piece, Sabina, was first written in 2006 for the Janaki Trio, who premiered it at Carnegie Hall. It exists both as a separate work and as part of this collection of pieces. The complete Companion Guide was premiered by the Scharoun Ensemble at Radialsystem V in Berlin on May 30th, 2010.

ARTIST BIOGRAPHIES

AMORSIMA TRIO

Amorsima Trio is comprised of violinist Mia Detwiler, violist Michael Capone, and cellist Kourtney Newton. Through their shared passion for new music, they founded Amorsima Trio in 2016 with the goal of performing works from the last fifty years and expanding the string trio repertoire through a commitment to commissioning new works, many of which include instrument preparation, improvisation, theatrical elements, and electronics. They have served as ensemble-in-residence at Tarrant County College and have performed as a featured ensemble at Mise-en Music Festival, New Music Gathering, the International CEMICircles Festival of Experimental Music and Intermedia, and the Electric LaTeX Festival. Recent projects include the premiere of 21 miniatures in response to Beethoven's 250th anniversary and a residency at MISE-EN_PLACE as collaborators in the Ha-Mirza Project. Their name translates from Greek to "that which does not come from fate" and was inspired by the Xenakis work *Morsima-Amorsima*.

MIA DETWILER

Violinist Mia Detwiler has performed as a soloist and chamber musician in concert halls throughout the United States and abroad. An enthusiastic advocate for contemporary music, she especially enjoys collaborating with living composers and has premiered more than 70 works. In addition to her work with Amorsima Trio, Detwiler is a founding member of Duo Chromatica, with whom she performs violin and piano repertoire of the 20th and 21st centuries. Recently, the duo was featured at the Foro Internacional de Música Nueva Manuel Enríquez in Mexico City and on the Kaleidoscope MusArt Concert Series in Miami. She has also performed with ensemble75, Sounds Modern, NuAtmospheres, Nova Ensemble, and the Arizona Contemporary Music Ensemble and has been featured as a soloist and chamber musician at numerous international festivals and concert series including New Music on the Bayou, the International Computer Music Conference, June in Buffalo, John Cage Festival, the FSU Festival of New Music, and Days of New Music. Detwiler holds a Doctor of Musical Arts in Violin Performance with a related field in Contemporary Music from the University of North Texas where she served as Teaching Fellow under the tutelage of Felix Olschofka.

MICHAEL CAPONE

As a passionate violist and enthusiastic teacher, Michael Capone has performed with orchestras and small ensembles in the Finger Lakes and Southern Tier regions of New York and also in the greater Dallas-Fort Worth metroplex area in Texas. A graduate of Ithaca College, Mr. Capone received his Bachelor of Music

ARTIST BIOGRAPHIES

in Viola Performance and Music Education in 2011, studying with Debra Moree. Upon graduation, he won positions with the Orchestra of the Southern Finger Lakes and the Binghamton Philharmonic, performing also with Symphoria, Ash Lawn Opera, and the Northeast Pennsylvania Philharmonic. In May 2016, Mr. Capone received his Master of Music at the University of North Texas under the guidance of Susan Dubois. He is currently located in Austin, TX, and performs regularly with the Waco Symphony Orchestra.

An advocate of new music, Mr. Capone is a founding member of the Amorsima String Trio, bringing the lesser-known but equally exciting repertoire of contemporary string trios to the concert stage. He has also performed with a number of new music ensembles, including the Sounds Modern concert series in Fort Worth; NOVA, at the University of North Texas; Ensemble X at Cornell University, and the Ithaca College Contemporary Ensemble. He has recently premiered new works for viola by Larry Austin, Seth Shafer, Michael Sterling Smith, and Marco Schirripa, and is committed to expanding the repertoire for the viola.

KOURTNEY NEWTON

Cellist Kourtney Newton is a versatile musician and ardent proponent of contemporary and experimental classical music, committed to promoting the progress and evolution of music as a living art form. Recently, she earned a DMA from the University of North Texas, with a related field in contemporary music performance. Newton has been a featured performer at contemporary music festivals and conferences, and recent performances include New York City Electroacoustic Music Festival, Austin New Media Art and Sound Summit, SEAMUS, ICMC and the Modern Art Museum of Fort Worth Sounds Modern Recital Series. Kourtney has also performed in masterclasses for JACK quartet, Eighth Blackbird, Dal Niente, ICE, Spektral Quartet and cellist Madeleine Shapiro.

Newton is a passionate improviser and a founding member of the feminist improvisation ensemble Bitches Set Traps, which combines multi-instrument musical improvisation with theatrical and comedic elements to challenge gender stereotypes and comment on current events. Notable performances include the 2021 New Music Gathering, Soundbox4 Festival, ImprovFest2020, and a digital feature in the academic journal Critical Studies in Improvisation.

In addition to her experimental music background, Newton has had the opportunity to perform with many orchestras and ensembles both domestically and internationally, including notable venues in Graz, Salzburg, Vienna, London, as well as a residency with the KAZM string quartet at Mahidol University in Bangkok, Thailand.

ARTIST BIOGRAPHIES

KAMIL PĘDZIWIATR

Kamil Pędziwiatr was born in 1996 in Goleniów, Poland. First steps in composition took in 2018 in Karol Szymanowski Academy of Music in Katowice, in prof. Jarosław Mameczarski's class. Since 2022 he has been continuing his studies under guidance of Dr. Krzysztof Wołek at the University of Louisville.

BEN CARTER

Benjamin Carter (b. 2000) is a composer, conductor, pianist, and vocalist who is currently pursuing a B.M. in Music Composition at the University of Louisville. A native of Bowling Green, Kentucky, Benjamin is also an alumnus of both the Governor's School for the Arts and the Governor's Scholars Program. At the University of Louisville, Benjamin studies composition, piano, and sings in the Collegiate Chorale and Cardinal Singers, both under the direction of Dr. Kent Hatteberg. Benjamin is a member of the Brown Fellows Program, and was also recently recognized as the UofL School of Music's 2022 Presser Scholar. Upon completion of his B.M. in Music Composition, Benjamin plans to attain an M.M. and a D.M.A. in Choral Conducting, eventually working as a university-level choir director while maintaining an active composition career.

LILIAN REED

Lillian Reed (b. 1997) is a queer woman composer and oboist from Valparaiso, Indiana. Her works blend old and new ideas to create dissonant, motivically driven music that reimagines traditional forms. Through her music, she explores topics including queer identity, religion, and psychoanalytic theory. She earned her BA in oboe performance at Valparaiso University and is currently pursuing her MM in composition at University of Louisville.

JOSHUA LOWERY

Joshua Lowery is a conductor and composer at the University of Louisville (UofL). He has studied music at the University of Tulsa, the University of Auckland, NZ, and he has received his Master of Music in Orchestral Conducting in May of 2022 from UofL. He has premiered works internationally and won competitions for his solo repertoire for bassoon and piano. Joshua has started composing electronic music and has produced film and video game soundtracks. With his conducting training at Tulsa, New Zealand and UofL, he has prioritized conducting premieres and works by living composers. Currently, Joshua is working toward his second master's degree at UofL – this time in music composition, while also teaching a section of theory at UofL.

ARTIST BIOGRAPHIES

ANDRZEJ OJCZENASZ

Andrzej Ojczenasz (*1992, Krakow) - a graduate of Electronic Information Processing at the Jagiellonian University. He completed his bachelor's degree in composition in the class of prof. dr hab. Marcel Chyrzyński. Currently a first-year student of MA studies in composition in the class of prof. dr hab. Anna Zawadzka-Gółoś at the Academy of Music. K. Penderecki in Krakow.

He received, among others, an honorary mention at the 2nd International Competition for Young Composers as part of the 32nd Krakow International Composers' Festival, the main prize at the 5th K. Penderecki as part of the Sopot Classic festival, an honorary mention at the 15th Sun River Prize Students' New Music Composition Competition (Chengdu, China), second prize at the 6th K. Penderecki as part of the Sopot Classic festival, second prize at the 1st. Christopher composition competition organized by Vilnius City Municipality St. Christopher Chamber Orchestra (Vilnius, Lithuania). He also received many scholarships for his artistic activity. He participated in several foreign master classes in composition (Hungary, Switzerland, France, Italy, Spain).

ZACH THOMAS

Zach Thomas is a composer and media artist whose work is characterized by impulse, restlessness, and precision. He received his PhD from the University of North Texas where he worked as a teaching fellow at the Center for Experimental Music and Intermedia. As a researcher at the xREZ Art+Science Lab he worked on projects combining big data, sonification, and VR. Since 2014, he has served as co-director of the new music non-profit, Score Follower, producing content for the promotion of contemporary music; including a bi-annual call-for-works, a Featured Composer series, and a range of other projects aimed at increasing exposure of contemporary and experimental music to an online audience.

As a composer, he works often in mixed-media contexts, and is author of numerous concert works, installations, and software tools. His work and research have been presented at various international festivals and conferences including Warsaw Autumn Festival, Darmstadt Summer Courses, ICMC, SEAMUS, NYCMEF, NIME, Musicacoustica Festival in Beijing, SIGGRAPH, Forum Wallis, Audio Art Festival in Krakow, and others.

Zach currently teaches courses in Composition and New Media at the University of Louisville where he also directs the annual UofL New Music Festival.

ARTIST BIOGRAPHIES

ERMIR BEJO

Ermir Bejo, born in 1987 in Tirana Albania, is a contemporary classical and electronic music composer. Bejo draws significant influence from visual art, cinema, literature, mathematics, and philosophy. His composition approach is grounded in the exploration of new formal and expressive possibilities. His music is performed in concert halls and celebrated music festivals by internationally acclaimed performers and ensembles such as Ums 'n Jip, Nova, Amorsima Trio, Duo Chromatica, Redi Llupa, Irvine Arditti, Malgorzata Walentynowicz, Elizabeth McNutt, Alexander Richards, Yumi Suehiro, and Juan Sebastian Delgado among many others.

Bejo holds degrees in music composition from the University of North Texas (PhD, 2017), University of Louisville (MM, 2013), and Skidmore College (BA, 2010). He has additionally participated in numerous lessons and masterclasses with composers such as Salvatore Sciarrino, James Dillon, Chaya Czernowin, and Esa-Pekka Salonen.

Since 2015, he is director of [Score Follower—Incipitsify](#), a leading music project with a wide international reach and audience. He has taught music composition and audio technology since 2012. From 2016 to 2017, he served as president of the Composers Forum organization at the University of North Texas. From 2019 to 2022 he worked as audio technical director at the University of North Texas' College of Music, focusing on jazz big bands, combos, and vocal ensembles. Currently, Bejo serves on the board of Kaleidoscope MusArt organization in Miami, and works as technical director & manager for the Margo Jones Performance Hall, a historic venue built in 1921, part of the Texas Woman's University School of the Arts & Design.

ANDREW NORMAN

Andrew Norman (b. 1979) is a composer, educator, and advocate for the music of others. Recently praised as “the leading American composer of his generation” by the Los Angeles Times, and “one of the most gifted and respected composers of his generation” by the New York Times, Andrew has established himself as a significant voice in American classical music. Upcoming engagements include a year as Carnegie Hall's Debs Composer's Chair (2020/2021), the premiere of his violin concerto with Leila Josefowicz and the Los Angeles Philharmonic, and an American tour with Kiril Petrenko and the Berlin Philharmonic.

Andrew's work draws on an eclectic mix of sounds and performance practices. By turns experimental and traditional, lyrical and thorny, intimate and epic, rigorously structured and freely intuitive, Andrew's music casts a wide sonic and conceptual net in order to explore, reflect, challenge, and address the experiences of our own time. He believes in the transformative energy of live performance,

ARTIST BIOGRAPHIES

and he is often drawn to performative acts that harness the beauty, power, and fragility of risk.

Andrew has collaborated with leading ensembles worldwide, including the Berlin, Los Angeles and New York Philharmonics, the Philadelphia and Minnesota Orchestras, the London, BBC, Saint Louis, and San Francisco Symphonies, the Orpheus, Saint Paul, and Los Angeles Chamber Orchestras, the Tonhalle Orchester, the Royal Concertgebouw Orchestra, the Orchestre National de France, the Ensemble Intercontemporain, and many others. Andrew's music has been championed by some of the classical music's eminent conductors, including John Adams, Marin Alsop, Gustavo Dudamel, Simon Rattle, and David Robertson.

Andrew is the recipient of numerous honors and accolades. He has twice been a finalist for the Pulitzer Prize, he was Musical America's 2017 [Composer of the Year](#), and he won the 2017 Grawemeyer Award for Music Composition. Andrew is the recipient of the Rome Prize (2006), the Berlin Prize (2009), and a Guggenheim Fellowship (2016). He joined the roster of Young Concert Artists as Composer in Residence in 2008 and held the title "Komponist für Heidelberg" for the 2010-2011 season. Andrew has served as Composer in Residence with the Boston Modern Orchestra Project, Opera Philadelphia, the Los Angeles Chamber Orchestra, and the Utah Symphony. His large-scale orchestral work *Play* was described in the New York Times as a "breathtaking masterpiece," and "a revolution in music." His most recent orchestral work, *Sustain*, was lauded as "a new American masterpiece" by the New Yorker and earned Gustavo Dudamel and the Los Angeles Philharmonic a Grammy for their Deutsche Grammophon recording.

Andrew is a committed educator who enjoys helping people of all ages explore and create music. He has written pieces to be performed by and for the young, and has held educational residencies with various institutions across the country. He recently completed a children's opera, *A Trip to the Moon*, that brings together professional musicians with amateur and untrained community members of all ages. Andrew joined the faculty of the USC Thornton School of Music in 2013, and he is thrilled to serve as the director of the L.A. Phil's [Composer Fellowship Program](#) for high school composers.

Andrew's works are published by Schott Music.

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University of Louisville

Emma Pinkley, Soprano

Senior Recital

Student of
Emily Albrink



Saturday, November 12, 2022
Comstock Concert Hall
4:00 p.m.

PROGRAM

Evening Hymn

Henry Purcell (1659-1695)

Selections by Gabriel Fauré

(1845-1924)

Aurore

Ici-bas

Les Roses d'Ispahan

Mandoline

Selections by Hugo Wolf

(1860-1903)

Elfenlied

Nixe Binsefuß

Das Verlassene Mägdlein

Er Ist's

****Intermission****

Rise and Fall

Jake Heggie (b. 1961)

I. Water Stone (Noguchi)

II. Incantation Bowl

III. Angels' Wings

IV. The Shaman

Goodnight Moon

Eric Whitacre (b. 1970)

Emma Pinkley, Soprano

David George, Piano

PROGRAM NOTES

Evening Hymn (1688)

Henry Purcell was an English composer from the Middle Baroque period. Brought up as a chorister in the Chapel Royal, he eventually became the organist for Westminster Abbey and stayed in Westminster most of his life. He is known mostly for his 100+ songs and his tragic opera *Dido and Aeneas*. Contrasting the grand and exuberant expression of Handel, Purcell's compositions were known for his use of chromaticism and angular melodies in an elegant and melancholy manner.

"Evening Hymn," was first published as the opening work of Henry Playford's *Harmonia Sacra* in 1688. This piece is an example of a chaconne, a composition built on a repeating descending bassline in triple meter. Throughout the song, Purcell uses a repeating five measure figure known as a ground bass. The first time this occurs is in the prelude. Sometimes, the vocal line complements this bass line, and other times, Purcell creates tension in order to move the piece forward and make it interesting.

Text by: Bishop William Fuller (1608-1675)

Now that the sun hath veil'd his light,
And bid the world goodnight;
To the soft bed my body I dispose,
But where shall my soul repose?
Dear God, even in thy arms,
And can there be any so sweet security!
Then to thy rest, O my soul!
And singing, praise the mercy
That prolongs thy days.
Hallelujah!

Selections by Gabriel Fauré

Gabriel Fauré was a French composer who is most well-known for his unusual harmonic changes and modulation within pieces. At a young age, his apparent talents were picked up by Swiss composer and teacher Louis Niedermeyer while studying the works of Liszt and Wagner. At the age of 18, Fauré published his first work for piano, *Trois romances sans paroles* (1863). In 1905, he became the director of the Paris Conservatory, where he taught one of his most notable students, Maurice Ravel. By the time he died in 1924, he had composed over 100 songs, 35 piano works, and a few orchestral/chamber works.

Aurore

From Op. 39 (1884), "*Aurore*," paints a very romantic picture of sunrise. The music is in ABA form, starting in G Major and moving into the parallel minor key in the B section. Here the piano has an independent melodic line, which sometimes coincides, but often clashes, with the vocal line. An added complication is the repeated rhythmic oddity, in which the accompaniment has a tied note on the first beat, keeping things slightly off balance. The music of the A section returns, but contrasts the forte of the beginning with a *ritardando* and a soft, floating high note.

PROGRAM NOTES

Text by: Paul Armand Silvestre (1837-1901)

Des jardins de la nuit s'envolent les étoiles,
Abeilles d'or qu'attire un invisible miel,
Et l'aube, au loin tendant la candeur de ses
toiles,
Trame de fils d'argent le manteau bleu du
ciel.

Du jardin de mon coeur qu'un rêve lent
enivre
S'envolent mes désirs sur les pas du matin,
Comme un essaim léger qu'à l'horizon de
cuivre,
Appelle un chant plaintif, éternel et
lointain.

Ils volent à tes pieds, astres chassés des
nues,
Exilés du ciel d'or où fleurit ta beauté
Et, cherchant jusqu'à toi des routes incon-
nues,
Mêlent au jour naissant leur mourante
clarté.

Ici-bas

From his Op. 8, "*Ici-bas*," captures a feeling the Germans call *Sehnsucht*, meaning thoughts and feelings about all facets of life that are unfinished or imperfect, paired with a yearning for ideal alternative experiences. The narrator laments our mortal world, and dreams of one full of eternal summer and everlasting love. This is mirrored by descending minor lines contrasted by a soaring, hopeful climax and introspective resolution.

Text by: René-François Sully-Prudhomme (1839-1907)

Ici-bas tous les lilas meurent,
Tous les chants des oiseaux sont courts,
Je rêve aux étés qui demeurent
Toujours...

Ici-bas les lèvres effleurent
Sans rien laisser de leur velours,
Je rêve aux baisers qui demeurent
Toujours...

Ici-bas, tous les hommes pleurent
Leurs amitiés ou leurs amours;
Je rêve aux couples qui demeurent
Toujours...

Translation by: Peter Low (b. 1946)

The stars fly away from the gardens of
night
like golden bees attracted by invisible
honey;
and dawn in the distance, stretching her
clear canvas,
weaves with silver threads the blue cloak
of the sky.

My desires fly off at morning's approach
out of the dream-drunk garden of my
heart like a wafting swarm summoned to
the red-tinged horizon by a chant that is
plaintive, eternal and far.

They fly to your feet, stars expelled from
on high,
exiled from the golden sky in which your
beauty blossoms;
and, seeking uncharted roads to travel to
where you are,
they mingle their dying light with the
awakening day.

Translation by: Richard Stokes (b. 1945)

In this world all the lilacs die,
All the songs of birds are short;
I dream of summers that endure forever...

In this world lips brush but lightly,
And nothing of their velvet remains;
I dream of kisses that last forever...

In this world every man is mourning
His friendships or his loves;
I dream of couples who remain together
forever...

PROGRAM NOTES

Les Roses d'Ispahan

Les Roses d'Ispahan, is one of Fauré's most loved and most performed songs. From Leconte de Lisle's book *Poèmes Tragiques*, this poem describes a sorrowful story about love for a woman named Leilah. Leyla is an internationally-used Arabic feminine name which means "Night"; over time, it has been taken to mean "Born at Night," "Dark-haired Beauty," or "Dark Beauty." The narrator describes her as more beautiful than the Damask roses of Ispahan (a city in Iran, formerly serving as the capitol of Persia), and upon her departure, the orange blossoms, roses, and jasmines all lost their sweet scents.

Text by: Charles-Marie-René Leconte de Lisle (1818-1894)

Translation by: Richard Stokes (b. 1945)

Les roses d'Ispahan dans leur gaine de
mousse,
Les jasmins de Mossoul, les fleurs de l'oranger
Ont un parfum moins frais, ont une odeur
moins douce,
Ô blanche Leilah! que ton souffle léger.

Ta lèvre est de corail, et ton rire léger
Sonne mieux que l'eau vive et d'une voix
plus douce,
Mieux que le vent joyeux qui berce l'oranger,
Mieux que l'oiseau qui chante au bord d'un
nid de mousse ...

Ô Leilah! depuis que de leur vol léger
Tous les baisers ont fui de ta lèvre si douce,
Il n'est plus de parfum dans le pâle oranger,
Ni de céleste arôme aux roses dans leur
mousse ...

Oh! que ton jeune amour, ce papillon léger,
Revienne vers mon cœur d'une aile
prompte et douce,
Et qu'il parfume encor les fleurs de l'oranger,
Les roses d'Ispahan dans leur gaine de
mousse!

The roses of Isfahan in their mossy
sheaths,
The jasmines of Mosul, the orange blossom
Have a fragrance less fresh and a scent less
sweet,
O pale Leilah, than your soft breath!

Your lips are of coral and your light
laughter
Rings brighter and sweeter than running
water,
Than the blithe wind rocking the
orange-tree boughs,
Than the singing bird by its mossy nest ...

O Leilah, ever since on light wings
All kisses have flown from your sweet lips,
The pale orange-tree fragrance is spent,
And the heavenly scent
of moss-clad roses ...

Oh! may your young love, that airy
butterfly,
Wing swiftly and gently to my heart once
more,
To scent again the orange blossom,
The roses of Isfahan in their mossy
sheaths!

PROGRAM NOTES

Mandoline

"Mandoline," was published in Fauré's Op. 58 in 1891. The poem, written by French Symbolist Paul Verlaine, was inspired by a series of paintings by Jean-Antoine Watteau depicting (as Robert Gartside writes) "18th century nobility in their fêtes champêtres, those elegant picnics redolent of a mixture of gaiety, sensuousness, melancholy, world-weariness and wealth." A narrator tells of "gallant serenaders" exchanging "sweet nothings beneath singing boughs." Fauré wrote the song during a summer stay at the Palazzo Barbaro-Wolkoff on Venice's Grand Canal. Listen to the bright staccatos in the accompaniment which imitate the mandolin.

Text by: Paul Verlaine (1844-1896)

Les donneurs de sérénades
Et les belles écouteuses
Échangent des propos fades
Sous les ramures chanteuses.

C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle fait maint vers tendre.

Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues,

Tourbillonnent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.

Translation by: Richard Stokes (b. 1945)

The gallant serenaders
And their fair listeners
Exchange sweet nothings
Beneath singing boughs.

Tirsis is there, Aminte is there,
And tedious Clitandre too,
And Damis who for many a cruel maid
Writes many a tender song.

Their short silken doublets,
Their long trailing gowns,
Their elegance, their joy,
And their soft blue shadows

Whirl madly in the rapture
Of a grey and roseate moon,
And the mandolin jangles on
In the shivering breeze.

Selections by Hugo Wolf (1860-1903)

Hugo Wolf's songs have been characterized as the "caviar of Lieder literature" because they exhibit a highly refined sense of style and intellectual concentration. With Wolf's lieder, German song reached the ultimate synthesis of poem and music. Words and music are inextricably bound in Wolf's settings. He referred to his songs as "poems for voice and piano," a telling description of the importance he placed on a complete fusion of music and text. Wolf himself struggled with severe mental illness, sometimes writing 60 songs in three months, sometimes not creating anything for a year.

The selections I am performing are all taken from his Mörike-Lieder collection of 1888, which was composed during one of Wolf's most fruitful creative periods. Eduard Mörike was a German Lutheran pastor who became one of Germany's greatest lyric poets, alongside Goethe and Heine. It was Wolf's rediscovery of Mörike's poetry in February 1888 that impelled the third "miracle year" of the Lied (the first being Schubert in 1815 and then Schumann in 1840). Mörike drew Wolf's attention for his ambiguity and slipperiness of categorization: he is neither wholly Romantic, neo-classical, Biedermeier-idyllic or folk-like, although he partakes on occasion of all of the above.

PAUSE

PROGRAM NOTES

Er Ist's

This Mörike lied is a vibrant expression of the excitement one feels at the beginning of Spring. After a bitterly cold Winter, the first few days of Spring feel so relieving: the trees and flowers create beautiful blooms, the breezes become warm and fragrant, and the whole Earth begins to regenerate. Wolf sets this short text once through in a quick, joyous melody with the piano taking center stage with a virtuosic postlude.

Text by: Eduard Mörike (1804-1875)

Translation by: Richard Stokes (b. 1945)

Frühling lässt sein blaues Band
Wieder flattern durch die Lüfte;
Süsse, wohlbekannte Düfte
Streifen ahnungsvoll das Land.
Veilchen träumen schon,
Wollen balde kommen.

– Horch, von fern ein leiser Harfenton!
Frühling, ja du bist!
Dich hab ich vernommen!

Spring sends its blue banner
Fluttering on the breeze again;
Sweet, well-remembered scents
Drift propitiously across the land.

Violets dream already,
Will soon begin to bloom.
– Listen, the soft sound of a distant harp!
Spring, that must be you!
It's you I've heard!

Nixe Binsefuß

Nixe Binsefuß is a poem by Eduard Mörike, set by Hugo Wolf. Mörike's Nixe is a feisty water sprite. In the middle of a winter night, she's tending her fish in a large pond out in the moonlight. Nixe Binsefuß takes great offense to the fishermen, but her fish are safe in a casket of Bohemian crystal (ie under thick ice). Arpeggios lilt, evoking the frosty icicles, the moonlight, and the Nixe's light, deft steps.

Text by: Eduard Mörike (1804-1875)

Translation by: Richard Stokes (b. 1945)

Des Wassermanns sein Töchterlein
Tanzt auf dem Eis im Vollmondschein,
Sie singt und lachet sonder Scheu
Wohl an des Fischers Haus vorbei.

“Ich bin die Jungfer Binsefuss,
Und meine Fisch wohl hüten muss;
Meine Fisch, die sind im Kasten,
Sie haben kalte Fasten;
Von Böhmerglas mein Kasten ist,
Da zähl ich sie zu jeder Frist.
Gelt, Fischer-Matz? gelt, alter Tropf,
Dir will der Winter nicht in Kopf?
Komm mir mit deinen Netzen!
Die will ich schön zerfetzen!
Dein Mädglein zwar ist fromm und gut,
Ihr Schatz ein braves Jägerblut.
Drum häng ich ihr, zum Hochzeitsstrauss,
Ein schilfen Kränzlein vor das Haus,
Und einen Hecht, von Silber schwer,
Er stammt von König Artus her,
Ein Zwergen-Goldschmieds-Meisterstück,
Wers hat, dem bringt es eitel Glück:
Er lässt sich schuppen Jahr für Jahr,
Da sinds fünfhundert Gröschlein bar.
Ade, mein Kind! Ade für heut!
Der Morgenhahn im Dorfe schreit.”

The water spirit's little daughter
Dances on the ice in the full moon,
Singing and laughing without fear
Past the fisherman's house.

“I am the maiden Reedfoot,
And I must look after my fish;
My fish are in this casket,
Having a cold Lent;
My casket's made of Bohemian glass,
And I count them whenever I can.
Not so, Matt? Not so, foolish old fisherman,
You cannot understand it's winter?
If you come near me with your nets,
I'll tear them all to shreds!
But your little girl is good and devout,
And her sweetheart's an honest huntsman.
That's why I'll hang a wedding bouquet,
A wreath of rushes outside her house,
And a pike of solid silver,
From King Arthur's time,
The masterwork of a dwarf goldsmith,
Which brings its owner the best of luck:
Each year it sheds its scales,
Worth five hundred groshen in cash.
Farewell, child! Farewell for today!
The cock in the village cried morning.”

PROGRAM NOTES

Das Verlassene Mägdlein

Das Verlassene Mägdlein is a despairing tale of infidelity and unrequited love. The narrator, a poor maiden, begins by describing her daily tasks. Every morning, she stokes the fire and stares into the beautiful flames, lamenting her unfaithful lover. To make matters worse, she can't stop thinking about him, and the cycle repeats itself, day after day. Wolf sets this text beautifully: the piano plays the same rhythmic pattern over and over, emphasizing the narrator's feelings of incessant grief, with the vocal line hovering above, rising to an outburst and then returning to despair.

Text by: Eduard Mörike (1804-1875)

Translation by: Richard Stokes (b. 1945)

Früh, wann die Hähne krähn,
Eh' die Sternlein schwinden,
Muss ich am Herde stehn,
Muss Feuer zünden.

Schön ist der Flamme Schein,
Es springen die Funken;
Ich schaue so darein,
In Leid versunken.

Plötzlich, da kommt es mir,
Treuloser Knabe,
Dass ich die Nacht von dir
Geträumet habe.

Träne auf Träne dann
Stürzt hernieder;
So kommt der Tag heran—
O ging' er wieder!

Early, when the cocks crow,
Before the tiny stars recede,
I must be at the hearth,
I must light the fire.
The flames are beautiful,
The sparks fly;
I gaze at them,
Sunk in sorrow.

Suddenly I realise,
Faithless boy,
That in the night
I dreamt of you.

Tear after tear
Then tumbles down;
So the day dawns –
O would it were gone again!

Elfenlied

In this poem, Mörike uses a German pun as the basis for the story. The word “Elf” is used to represent the number eleven, and “Elfe” refers to an elf. The pronunciation of the two are very similar, hence causing the elf to believe those in the village are calling for him when the village watch calls out the time, eleven o'clock. Half asleep and still partially drunk, the elf stumbles down towards the voice he believes has summoned him, and mistakes glow-worms sitting on a stone wall for the lit halls of the fairy-hall. Attempting to peek inside, he bumps his head against the stone.

PROGRAM NOTES

Text by: Eduard Mörike (1804-1875)

Translation by: Richard Stokes (b. 1945)

Bei Nacht im Dorf der Wächter rief: "Elfe!" The village watch cried out at night: "Eleven!"
Ein ganz kleines Elfenchen im Walde schlief An elfin elf was asleep in the wood

—
Wohl um die Elfe –
Und meint, es rief ihm aus dem Tal
Bei seinem Namen die Nachtigall,
Oder Silpelit hätt ihm gerufen.
Reibt sich der Elf die Augen aus,
Begibt sich vor sein Schneckenhaus,
Und ist als wie ein trunken Mann,
Sein Schläflein war nicht voll getan,
Und humpelt also tippety tapp
Durchs Haselholz ins Tal hinab,
Schlupft an der Mauer hin so dicht,
Da sitzt der Glühwurm, Licht an Licht.
„Was sind das helle Fensterlein?
Da drin wird eine Hochzeit sein:
Die Kleinen sitzen beim Mahle,
Und treibens in dem Saale;
Da guck ich wohl ein wenig 'nein!“
– Pfu! stösst den Kopf an harten Stein!
Elfe, gelt, du hast genug?
Gukuk! Gukuk!

—
Just at eleven –
And thinks the nightingale was calling
Him by name from the valley,
Or Silpelit had sent for him.
The elf rubs his eyes,
Steps from his snail-shell home,
Looking like a drunken man,
Not having slept his fill,
And hobbles down, tippety tap,
Through the hazels to the valley,
Slips right up against the wall,
Where the glow-worm sits, shining bright.
“What bright windows are these?
There must be a wedding inside:
The little folk are sitting at the feast
And skipping round the ballroom;
I'll take a little peek inside!”
—Shame! he hits his head on hard stone!
Elf, don't you think you've had enough?
Cuckoo! Cuckoo!

PAUSE

Rise and Fall

I. Water Stone (Noguchi)

II. Incantation Bowl

III. Angels' Wings

IV. The Shaman

Jake Heggie is an American composer from West Palm Beach, Florida. In addition to nine full-length operas and numerous one-acts, Heggie has composed nearly 300 art songs, as well as concerti, chamber music, choral and orchestral works. Scheer and Heggie have collaborated on many projects, including the critically acclaimed opera *Moby-Dick*, and are said to be one of today's most celebrated creative teams for the lyric stage. Heggie describes this Rise and Fall song cycle as depicting, "four episodes in a woman's life through art objects at New York's Metropolitan Museum of Art." San Francisco Classical Voice said its four songs boasted, "some of the most spiritually provocative poetry of an evening distinguished by its contrast of the spiritual and the profane."

Water Stone (Noguchi)

The first piece in Heggie's Rise and Fall song cycle is about falling in love, and is inspired by a shimmering water sculpture by Noguchi. Heggie incorporates the sound of flowing water into the piano accompaniment, and the sinuous vocal line also supports this feeling.

Text by: Gene Scheer (b. 1958)

Come dance with me.
So slowly, so gently that none will see us move.
There is nothing to prove.

Come be with me so quietly, so transparently that all will feel at rest.
There is nothing to confess.

Come reach with me and feel with watery fingers the smoothly polished planes, the
angular surprise
The rough edges of natures form: pulling, pushing, leading, following, insisting, forgiving,
leaving, returning.

Come touch with me— everything.
And we shall be as water falling over stone
Unconcerned with anything, but completing our embrace and knowing we are not alone.

Incantation Bowl

In Incantation Bowl, the narrator summons larger forces to protect them against evils in the house. They incessantly repeat two mantras, one of which (Ardak, Ardak, Pählum, Shahan Shah!) comes from ancient Pahlavi and roughly translates to, “Righteous, righteous, excellent King of Kings.” This piece is erratic and frightening, but filled with determination and perseverance.

Text by: Gene Scheer (b. 1958)

Ardak, Ardak, Pählum, Shahan Shah!
Not here. Not ever. Never in this house.

Sinuous flowing script shall lure you.
Lull, entice you, and tempt you.
Hold you fast.
We shall be safe with unbreakable borders.

Ardak, Ardak, Pählum, Shahan Shah!
Not here. Not ever. Never in this house.

A chain of letters shall twist around.
An incantation shall sound.
Ardak! Ardak!
And magic, unstoppable magic
shall secure us with unbreakable borders.

Not here. Not ever. Never in this house.
Not here. Not ever. Never in this house.
Ardak, Ardak

I will turn you upside down.
A magic bowl, a demon prison.
And evil that lives in this house
shall be held with unbreakable borders.

Pählum, Shahan Shah.
Not here. Not ever. Never in this house.

Ancient tongues: Aramaic, Syriac,
Mandaic, Pahlavi.
Fortresses, healing balms,
knives that reach from earth to sky and
proclaim:
Not here. Not ever. Never in this house.

I want to hear the words.
I want to believe we shall be safe.
Protected.
I want to believe our hearts shall have
unbreakable borders.
I want to believe.
I want to believe.

Not here. Not ever. Never in this house.
Not here. Not ever. Never in this house.
Ardak, Ardak, Pählum, Shahan Shah,
Ardak, Ardak, Pählum, Shahan Shah.

Angels' Wings

Angels' Wings, as described by Heggie, "is about transcendence in death, based on a modern abstract sculpture that Gene interpreted as an angel wing or even a vocal cord..." It is a very intimate and introspective piece, and my favorite line is, "I shall not fear the randomness of things."

Text by: Gene Scheer (b. 1958)

Rock me.
Rock me to the beat of angels' wings.
Exhale. Touch delicate chords.

Something speaks, recites, whispers and
Nature's alphabet is formed:
Water, wind, fire, ice
No machinery, no power.
Nothing but breath holds me aloft,

And allows me to vibrate to a silent song.
To hum, to float, to feel a pulse divine
Until I cadence slowly back into her arm.
I shall not fear the randomness of things.

Rock me. Rock me. Rock me.
Rock me to the beat of angels' wings.

The Shaman

The final song in this cycle is The Shaman. It is unlike any other piece I've sung before, with influences from Native American music and jazz. Key changes, meter changes, tempo changes... this piece is a whole journey in and of itself, and "is based on a shaman mask with a mouth that seems eternally to be intoning an "O" vowel. This is the woman speaking in the hereafter, weary of earthly life. She warns all of us that we cannot be protected from life's woes, but can receive comfort through love and beauty, and the remarkable "O" that vibrates and resonates through eternity."

Text by: Gene Scheer (b. 1958)

Oh, I cannot protect you, baby,
by seeing what's to come.
I cannot, my baby.
My eyes have dissolved.

Nor can I protect you, baby,
by looking in the past.
I cannot.
It has all turned to shadows.

But oh, I can shelter you.
Oh, I can shelter you, baby.
I am a shaman.
Oh, and I know, baby.
Baby.

Not with spells.
Not with fortresses.
Not with mystery.
But with a simple thing of beauty.

Oh, baby. Oh, baby.
Oh, oh, oh, my baby.

PROGRAM NOTES

Goodnight Moon

Eric Whitacre is a Grammy award-winning composer and conductor from Reno, Nevada. Though he is most famous for his choral works, this setting of Goodnight Moon for soprano and piano has quickly gained popularity for its sweeping lines and nostalgic text. Whitacre dedicated this piece to his son, and the mother of his son, soprano Hila Plitmann, premiered it in 2012. It was the first time HarperCollins allowed this text to be set to music.

Text by: Margaret Wise Brown (1910-1952)

In the great green room
There was a telephone
And a red balloon
And a picture of –
The cow jumping over the moon

And there were three little bears sitting on chairs
And two little kittens
And a pair of mittens
And a little toy house
And a young mouse
And a comb and a brush and a bowl full of mush
And a quiet old lady who was whispering “hush”

Goodnight room
Goodnight moon
Goodnight cow jumping over the moon
Goodnight light
And the red balloon

Goodnight bears
Goodnight chairs
Goodnight kittens
And goodnight mittens

Goodnight clocks
And goodnight socks
Goodnight little house
And goodnight mouse

Goodnight comb
And goodnight brush
Goodnight nobody
Goodnight mush
And goodnight to the old lady whispering “hush”

Goodnight stars
Goodnight air
Goodnight noises everywhere

University of Louisville Brass Ensembles Concert



Sunday, November 13, 2022
Comstock Concert Hall
7:30 p.m.

PROGRAM

Three Duets

François Georges Auguste Dauverné
(1799-1874)

University of Louisville Baroque Trumpet Ensemble

Dr. Reese Land, director

Colt Howell, Reese Land, and Andrew Steinsultz, Baroque trumpets

Endeavor (2015)

Frank Gulino
(b. 1987)

Ballade, op. 73, “*Ballade Nôtre-Père des Chasseurs*”

Bernhard Krol
(1920-2013)

“Carillon” from *L’Arlesienne*

George Bizet
(1838-1875)
arr. Tyler Taylor

University of Louisville Horn Ensemble

Dr. Emily Britton, director

Michael Coleman, Allie Dunn, Jeffery Hadfield, Bailey Hatzell,
Bella Hernandez, Korey Garcia, Caitlin Kemker, Cameron Smith,
Christopher Woosley

Pavane, op. 50

Gabriel Fauré
(1845-1924)
arr. Kenyon D. Wilson

Consortium (1980)

John Cheetham
(b. 1939)

University of Louisville Tuba-Euphonium Ensemble

Dr. Clint McCanless, director

Nathan Jackson, Wesley Vaughn, Jonathan Woods, euphonium
Ben Bunting, Matthew D’Andria, Sophia Fayne, Shawntrice Radford,
Jarvis Thompson, tuba

PROGRAM

Concert Piece

Bruce Broughton
(b. 1945)

Paradox

Kerry Livgren
(b. 1949)
arr. Reese Land

University of Louisville Trumpet Ensemble

Dr. Reese Land, director

Hampton Adams, Will French, Angel Gross,

Joshua James, Mike Jones, Anetta Kendall,

Maddy Leger, Ethan Scott, Andrew Steinsultz, Abby Ward,

Adam Wilson

Fanfare for an Angel

James Stephenson
(b. 1969)

St. Michael the Archangel

Ottorino Respighi
(1897-1936)

University of Louisville Trombone Ensemble

Dr. Brett Shuster, director

Ian Dutkiewicz, Ivo Ferigra, William Hatten, Dane Howell, Ohana

Hyllberg, Logan Myers, Vincent Simon, Sean Small, tenor trombone

Cody Coleman, Nicholas Izor, bass trombone

Quintet No. 1, op. 5

Victor Ewald
(1860-1935)

Rose Brass

Dr. Brett Shuster, director

Angel Gross, Will French, trumpet

Allie Swarens, horn

Logan Myers, trombone

Owen Davis, tuba

PROGRAM

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

› Smoking is not permitted in the School of Music building.
In the unlikely event of a fire or other emergency, please walk to the nearest exit.

› The use of recording devices and flash photography is strictly prohibited.

› Please silence cell phones & other electronic devices.
Thank you.

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Fall Musicale Guitar Studio Recital

Dr. Stephen Mattingly, Director



Sunday, November 13, 2022
Redeemer Lutheran Church
1:00 p.m.



Conveniently located in Louisville, KY, near the Shawnee Expressway (I-264), Redeemer is just minutes from New Albany, downtown Louisville, Portland, and Shively. Redeemer Lutheran Church is a community of believers from a variety of ethnic, cultural, and social backgrounds.

<https://www.redeemerlouky.com/>

PROGRAM

Prelude from Lute Suite No. 2, BWV 997

Johann Sebastian Bach
(1685-1750)

Max Greenwald

Elegy

Johann Kaspar Mertz
(1806-1856)

Cole Anderson

Erk König

Franz Schubert
(1797-1828)
Arr. Johan Smith

Daniel Salazar

Three Forest Paintings
II. Snowdrop

Konstantin Vassiliev
(b. 1970)

Nathaniel Zsedenyi

Baden Jazz Suite
I. Simplicitas

Jiri Jirmal
(1925-2019)

Henry Davidson

Homage a Tansman
V. Fugato pathétique

Marek Pasieczny
(b. 1980)

Jake Giles

PROGRAM

Sonata, Op. 77 “Omaggio a Boccherini”
II. Andantino, quasi Canzone

Mario Castelnuovo-Tedesco
(1895-1968)

Joey Piellucci

El Decameron Negro
III. La Balada de la Doncella Enmorada

Leo Brouwer
(b. 1939)

Logan Florence

Opals
II. Water Opal

Phillip Houghton
(1954-2017)

Cardinal Guitar Quartet

Jake Giles, Max Greenwald, Daniel Salazar, Joey Piellucci

PROGRAM

Greetings from the University of Louisville!
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www.uoflmusicstore.com

University of Louisville Woodwind & Flute Ensembles

Matthew Karr, Director

Kathy Karr, Director



Sunday, November 13, 2022

Comstock Concert Hall

3:00 p.m.

PROGRAM

Quartet in D minor

IV. Allegro – Cantabile – Allegro

Georg Phillip Telemann

(1681-1767)

Taylor Ellis and Hannah Dickerson, *flutes*
Matthew Karr, *bassoon* Adrienne Fontenot, *piano*

Flute Quartet Op. 12

1. Allegro
3. Menuet

Anton Reicha

(1770-1836)

Emily Arbaugh, Hannah Dickerson,
Cadence Griffin, and Jana Metzmeier, *flutes*

Theme and Variations on Mozart's Don Giovanni

Ludwig Van Beethoven

(1777-1827)

Cameron Matthews, *flute*
Rami Darhali, *clarinet* Matthew Karr, *bassoon*

Trio for Flute Clarinet and Bassoon

1. Allegro
2. Scherzo

Gordon Jacob

(1896-1984)

Martina McKeever, *flute*
Kylee Stinnett, *clarinet* Matthew Karr, *bassoon*

French Suite for Clarinet Quartet

2. Sarabande
3. Gavotte
4. Menuet
5. Bouree

Yvonne Desportes

(1907-1993)

Ezra Sloninger, Tatianna Stroud,
Gracie Sizemore, and Matthew Crady, *clarinets*

Pastorale

Vincent Persichetti

(1915-1987)

Morgan Marama-Stout, *flute* Jenna Nydam, *oboe*
Ashtyn Jones, *clarinet* Korey Garcia, *horn*
Ashton Woodard, *bassoon*

Trois Pieces Breve

1. Allegro
2. Andante
3. Assez Lent /Allegro Scherzando

Jacques Ibert

(1890-1962)

Lynne-Grace Wooden, *flute* Jackson Brummet, *oboe*
Natalie DeSimone, *clarinet* Dr. Emily Britton, *horn*
Abbott Rauch, *bassoon*

PROGRAM

Wind Quintet Op. 43

Carl Nielsen
(1865-1931)

1. Allegro ben Moderato
2. Menuet
3. Theme and Variations

Cameron Bilek, *flute* Stephanie Hile, *oboe*
Austin Glover, *clarinet* Michael Coleman, *horn*
Zelda Lynn, *bassoon*

Flute Duet

Friedrich Kummer
(1797-1879)

1. Allegretto

Ashley Brooks and Kathy Karr, *flutes*

Flute Duet in D Major

G.P. Telemann
(1681-1767)

1. Dolce
2. Allegro
3. Largo
4. Vivace

Lily Guillaume and Martina McKeever, *flutes*

Flute Duet Op. 132, No. 2

Giulo Briccialdi
(1818-1880)

1. Allegro

Jordan Chagala and Cameron Matthew, *flutes*

Don Giovanni for Two Flutes

Wolfgang A. Mozart

Movements 1, 5, 6, 7

Trent Ripberger and Lynne-Grace Wooden, *flutes*

Flute Duet Op. 10, No. 1

Friedrich Kuhlau
(1786-1832)

3. Allegro Assai

Ashley Eich and Kathleen Karr, *flutes*

Little Helpers for Two Flutes

Gary Schocker

1. Earthworms
2. Cicada Wasps.
3. Cocooned
4. Stingers

Cameron Bilek and Trent Ripberger, *flutes*

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University of Louisville **JAZZ COMBOS**



Monday, November 14, 2022
BirdHall
7:00 p.m.

PROGRAM

Bucky Pizzarelli Combo

Three Blind Mice

arr. Curtis Fuller (1932-2021)

Funji Mama

Blue Mitchell (1930-1979)

Freeway

Ralph Moore (1956-)

Tanner Morrison, trumpet
Phenex Schwarz-Ward, saxophone
James Powell, guitar
Ingrid Detken, piano
Jaden Palensky, bass
Jared Andrews, drums
Mike Tracy, director

Joe Pass Combo

On The Sunny Side of The Street

Jimmy McHugh (1894-1969)

The Girl From Ipanema

Antonio Carlos Jobim (1927-1994)

Someday My Prince Will Come

Frank Churchill (1901-1942)

Peter Meyer, bass
Darius Ca'Mel, drums
Diego Silva, drums/guitar
Gabe Evens, piano and director

Jim Hall Combo

Awake and Fluttering

Will Doty (2001 -)

Siciliana

Raimon Rovira (1973 -)

Swallow

Issei Noro (1957-)

Thomas Putterbaugh, trumpet
Ivo Ferigra, trombone
Carter Scofield, guitar
Will Doty, piano
Cam Gooden, bass
Reeves Outen, drums
Chris Fitzgerald, director

GREETINGS FROM THE DEAN



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Teresa Reed
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Kaitlyn Purcell

Saxophone Recital

Student of Dr. Adam McCord



Adrienne Fontenot, piano
Tarrylton Dunn, saxophone



November 14, 2022
Comstock Concert Hall
8:30 p.m.

PROGRAM

Brilliance for Alto Saxophone and Piano (1974)

Ida Gotkovsky
(b. 1933)

- I. Déclamé
- II. Désinvolte
- III. Dolcissimo
- IV. Final

Paganini Lost for Two Alto Saxophones and Piano (2008)

Jun Nagao
(b. 1964)

Tarrylton Dunn, saxophone

Concerto (1981)

Robert Muczynski
(1929-2010)

- I. Allegro Energico
- II. Andante Maestoso
- III. Andante Espressivo - Allegro Giocoso

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Paul Pfeifer

Senior Percussion

Recital

A Student of Dr. Gregory Byrne



Monday, November 14, 2022
Comstock Concert Hall
6:00 p.m.

PROGRAM

Tchik (2003)

Nicolas Martynciow
(b.1964)

Rhythm Song (1984)

Paul Smadbeck
(b.1955)

To The Gods of Rhythm (1994)

Nebojša Jovan Živković
(b.1962)

Of Flood and Farmland (2022)

Paul Pfeifer
(b.2001)

Alex Pritchett, percussion
Stephanie Lawson, percussion
Dalton Powell, percussion

Piazone (2015)

Alexej Gerassimez
(b.1987)

Johanna Kvam, piano

PROGRAM NOTES

Tchik

Nicolas Martynciow

Born in Saint-Etienne, France, Nicolas Martynciow began his music education at the Conservatoire Francis Brana Creitel. He then entered the National Conservatory of Music and Dance of Paris for percussion lessons with Jacques Delecluse and Michel Cals. Since 1995, Martynciow has been a percussion soloist in the Orchestre de Paris. From 2012 to 2018, he was a professor of orchestral percussion in the Conservatoire National Supérieur de Musique et de Danse de Paris, regularly gives masterclasses and serving as a clinician. His numerous works for solo and ensemble percussion, as well as his method book “Tac Tic”, continue to act as influences within the percussion community internationally.

Tchik, written in 2003, is a contemporary snare drum solo. The piece implements a plethora of styles and inspirations including the Afro-Cuban style of Cascara drumming, Indian Tabla, drum corps rudimental style, the Brazilian Caixa drum, and tambourine, among others. In addition to exploring all parts of the drum, *Tchik* requires the player to use sticks, brushes, fingers, and even vocalization during the performance. These different styles and techniques come together to enhance the piece’s rhythmic ideas and gradually develop the materials to a climactic breaking point, all of the sudden finishing with a restatement of the first motif.

Rhythm Song

Paul Smadbeck

Paul Smadbeck was born in New York City, New York, where he studied drum set and percussion throughout his early school years. He then began his formal music training at Ithaca College, where he received both the Bachelor and Master of Music degrees in percussion performance. Inspired by the marimba playing of Leigh Howard Stevens and Gordon Stout, Smadbeck emerged in the late 1970’s as a leading classical marimba soloist in his own right, performing recitals throughout the country. Smadbeck began composing more for the instrument, and his collection of etudes and other works quickly earned a permanent place in the percussion repertoire worldwide. His works have been recorded over the years by dozens of artists from the U. S., Europe, Australia, and Asia.

Rhythm Song is one of the most popular solo marimba works of all time. The piece can be performed as an unaccompanied solo or with any number of doublings in unison or at the octaves. Elements of African, Latin, Gamelan and Jazz Fusion permeate this piece within its hypnotizing patterns and textures. As geometric patterns rise and fall – seemingly taking new shapes and forms – a simple melody reveals itself gliding over top.

PROGRAM NOTES

To The Gods of Rhythm

Nebojša Jovan Živković

Composer and percussionist Nebojša Živković is recognized as one of the world's top marimba and percussion soloists. Živković was born in Serbia and completed his master's degrees in composition, music theory, and percussion in Mannheim and Stuttgart, Germany, where he has resided since 1980. He tours extensively throughout Europe and performs frequently in the USA, Japan, Taiwan, Korea, and Mexico, among other destinations. His music has been described as "new music with sparks and soul" and his works for marimba and percussion concertos) have entered the standard repertoire of percussionists world wide.

To the Gods of Rhythm is a mixture of the music tradition of African and Balkan cultures. The sound of rhythm and chant from the Balkans, whose melody is based on a Serbian Orthodox Church song, are the essence of this piece. The extreme energy comes from probably the most fascinating African drum, the djembe.

Of Flood and Farmland

Paul Pfeifer

Driving home late one spring night, I was enraptured by a night sky full with countless stars, clusters, constellations I had never seen before. This is a sight you can only see outside of town near the county line, and a place I had often confided in as the ever-brooding and befuddled teenage boy I was. I thankfully returned my attention to the road. The wide farmland I had seen so many times before had been completely overtaken by water, a sea surrounding the solitary strip of road I was driving on. This isn't an uncommon occurrence where I am from, in the lowlands along the Ohio River during wet season. Rusted silos, a faded barn, and electrical lines stood like pillars and islands atop the still floodwater. Naturally, I was having a hard time pulling my eyes away. The drastic change of landscape around me, the sheer natural power and, oddly, the beauty was unlike anything I had seen before. Alas, the warm glow of the city lights reflected off the water, surrounding me as I eventually pulled in closer to the edge of town. It is these scenes that have remained as impressionistic paintings within my mind. When you have such an experience, you may understand it is quite the task to try and capture it, to describe it to someone else. Words would not do it justice. It is these instances of wonder and awe, and blissful disregard that remind me of my youth and the region of west Kentucky. These almost random memories remind me of where I came from. This piece is dedicated to my parents.

A special thanks to my composition teacher Dr. Allison Ogden who aided me in my development of this work, as well as my wonderful friends Alex Pritchett, Stephanie Lawson, and Dalton Powell performing this piece.

PROGRAM NOTES

Piazonore

Alexej Gerassimez

Alexej Gerassimez was born in Essen, Germany, and received his first piano lessons at the age of five. Two years later, he began to explore the world of percussion. In 2000, he continued his musical training as an extraordinary young student with Christian Roderburg at the Cologne Conservatory of Music and Performing Arts. From this young age of 13, he began an intense and fruitful concert performance career. After he completed high school and a year at the Berlin Conservatory *Hanns Eisler*, Gerassimez moved to Munich, where he presently studies at the Munich Conservatory of Music and Theater with Prof. Peter Sadlo. As one of the younger names within percussion repertoire, Alexej Gerassimez continues to expand and challenge the medium of percussion performance.

One may recognize the famous tune of “Libertango” by Astor Piazzolla. Originally intended as an arrangement, *Piazonore* strays from the original structure and tango style of *Libertango* and instead explores new melodic ideas through the powerful combination of piano and vibraphone. The style of Piazzolla is clear with its driving syncopated figures, chromatic movement, and use of natural minor, as well as other minor variations. *Piazonore* is a result of this adventurous composing process and is an exciting experience for both the audience and performers.

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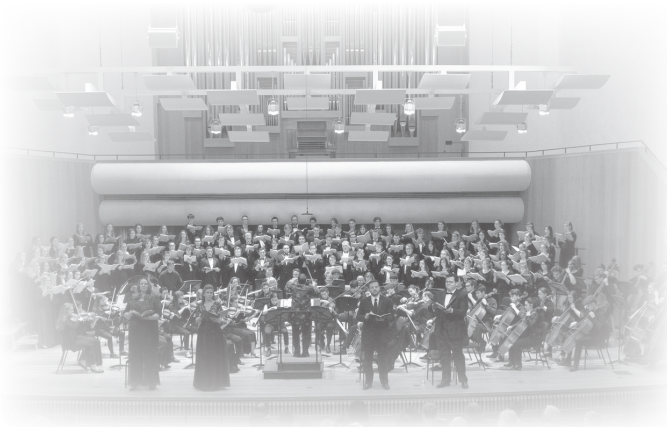
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University of Louisville Jazz Ensemble I



Tuesday, November 15, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Any Dude'll Do	Bill Holman
Celia	Bud Powell Arr. Mark Taylor
Adjustment	Horace Silver Arr. Matt Harris
Little Gus	Paul McKee
Lament	J.J. Johnson Arr. Mike Tomaro
Lazy Bird	John Coltrane Arr. Bill Stapleton
Sepia Panorama	Duke Ellington
Rosewood	Woody Shaw Arr. Onaje Allen Gumbs
Legitimate Itch	Tom Garling

Saxophones
Justin Brown, Alto I
Nick Martin, Alto II
Tanner Swift, Tenor I
Phenex Schwarz-Ward, Tenor II
Peter Meyer, Baritone

Trombones
Vincent Simon, Trombone
Ivo Ferigra, Trombone
Dane Howell, Trombone
Nick Izor, Bass Trombone

Trumpets
Will Hoyt, Trpt
Mayur Gurukkal, Trpt
Thomas Putterbaugh, Trpt
Will French, Trpt
Tanner Morrison, Trpt

Rhythm
Will Doty, Piano
Kasym Moldogaziev, Guitar
Camron Gooden, Bass
Jared Andrews, Drums
Diego Da Silva, Drums

PROGRAM

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Xavier Jara Guitar Recital



Tuesday, November 15, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

A Fancy, P. 6

John Dowland (1563-1626)

A Fantasie, P. 1a

Diferencias sobre la folía de España y fuga

Manuel María Ponce (1882-1948)

INTERMISSION

Quatre pièces brèves

Frank Martin (1890-1974)

I. Prélude

II. Air

III. Plainte

IV. Comme une gigue

Prelude C minor

Agustín Barrios Mangoré (1885-1944)

Mazurka

Prelude in A minor

Maxixe

Tema variado y passacaglia:

Arturo Martínez Zanabria (b. 1994)

Homenaje a Joaquín Rodrigo*

Tres piezas españolas

Joaquín Rodrigo (1901-1999)

II. Passacaglia

III. Zapateado

*Dedicated to Xavier Jara

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Junior Flute Recital

Hannah Dickerson, flute
Savannah Norris, flute



Wednesday, November 16, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

Sonata Latino
Mvt. III

Mike Mower
(b. 1958)

Savannah Norris, *flute*

Reflections

Katherine Hoover
(1937-2018)

Hannah Dickerson, *flute*

Solace: A Mexican Serenade

Scott Joplin
(1868-1917)
arr. Frank Poloney

Savannah Norris, *flute*
Hannah Dickerson, *flute*

Kokopelli

Katherine Hoover
(1937-2018)

Savannah Norris, *flute*

Syrinx

Claude Debussy
(1862-1918)

Hannah Dickerson, *flute*

Histoire du Tango
Mvts I-IV

Astor Piazzolla
(1921-1992)

Savannah Norris, *flute*

Fanmi Imen

Valerie Coleman
(b. 1970)

Hannah Dickerson, *flute*

PROGRAM NOTES

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Legacy QuarTET in Recital

David Centers, Noah Centers, euphonium
Clinton McCanless, John Jones, tuba



Wednesday, November 16, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

O Magnum Mysterium	Tomás Luis de Victoria (1548-1611) arr. William Roesch
Contrapunctus IX, BWV 1080	Johann Sebastian Bach (1685-1750) arr. Mike Forbes
Quartet for Brass “Scherzo” from Quartet 5, Movement 3 “Andante Quasi Allegretto” from Quartet 5, Movement 2 “Allegro Molto” from Quartet 4, Movement 4	Wilhelm Ramsøe (1837-1895) arr. Gary Buttery
Ave Maria	Anton Bruckner (1824-1896) arr. David Sabourin
Wolkenschatten, Op. 136 (1994) I. Tranquillo II. Presto III. Allegretto giocoso	Jan Koetsier (1911-2006)
<i>Intermission</i>	
Power (1978)	John Stevens (b. 1951)
Hide and Seek (2005)	Imogen Heap (b. 1977) arr. Mike Forbes
Tubamobile (1995)	Thom Ritter George (b. 1942)
Tres Milongas (1996) I. Troiliana II. Campera III. Candombe	Enrique Crespo (1941-2020)
Benediction (2003)	John Stevens (b. 1951)

PROGRAM

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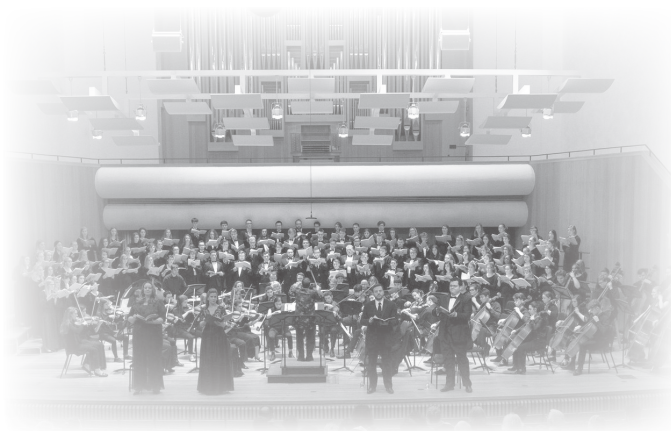
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Tanner Swift

Junior Saxophone Recital

A Student of Dr. Adam McCord



Adrienne Fontenot, piano



Wednesday, November 16, 2022

Comstock Concert Hall

8:30 p.m.

PROGRAM

Concerto for Saxophone and Wind Orchestra

I. Recitative

Ingolf Dahl

(1912-1970)

Sonata in C-sharp minor for Alto Saxophone and Piano

I. Très modéré, expressif

II. Andante

III. Fileuse

IV. Nocturne et Final

Fernande Decruck

(1896-1954)

Picnic on the Marne: 7 Waltzes for Alto Saxophone and Piano

I. Driving from Paris

II. A Bend in the River

III. Bal Musette

IV. Vermouth

V. A Tense Discussion

VI. Making Up

VII. The Ride Back to Town

Ned Rorem

(b. 1923)

Klonos for Alto Saxophone and Piano

Piet Swerts

(b. 1960)

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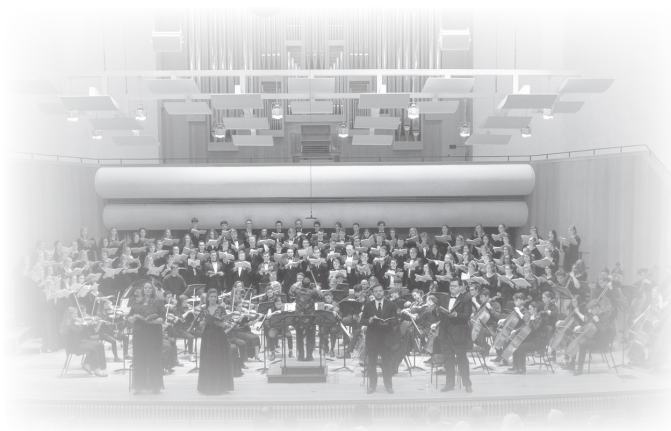
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Convocation
Thursday, November 17, 2022
Comstock Concert Hall
3:00 p.m.

Sonata in B-flat Major, K. 281
I. Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Sarah Martel, piano

Scraps from a Madman's Diary
Scene 1: Friday 18th of July

Catherine Likhuta
(b. 1981)

Korey Garcia, French horn
Jessica Dorman, piano

Fantasia in E minor

Georg Philip Telemann
(1681-1767)

I. Largo
II. Spirituoso
III. Allegro

Nathan McAdam, oboe

Quartet No. 1 in F Major

Ludwig van Beethoven
(1770-1827)

I. Allegro
II. Adagio

Aimee Quinn, violin
Samantha Lamkin, violin
Sheronda Shorter, viola
Eleanore Ragan, cello

University of Louisville

Jazz Repertory Ensembles



Thursday, November 17, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

Jazz Lab I

Stolen Moments Oliver Nelson (1932-1975)

Doxy Sonny Rollins (b. 1930)

Angel Eyes. Matt Dennis (1914-2002)

A Night in Tunisia Dizzy Gillespie (1917-1993)
arr. Ingrid Detken

Brayden Gossett, Trumpet
Genesis Smith, Sax
Jonathan Woods, Baritone
Ingrid Detken, Piano
James Powell, Guitar
Sam Kernohan, Bass
Apollo Avery, Drums
Director, Ansyn Banks

Brazilian Ensemble

Incompatibilidade de Genios Joao Bosco 1946 & Aldir Blanc 1946 - 2020

Sina Djavan 1949

Fato consumado Djavan 1949

Partido Alto 2 Jose Bertrami 1946 - 2012

Directors: Mike Tracy
GTA: Diego Da Silva

Phenex Schwarz-Ward, Tenor
Josh James, Trumpet
Thomas Farless, Euphonium
Ivo Ferigra, Trombone
George Bunn, Vibes

Tim Springer, Piano
Carter Scofield, Guitar
Christian Mullins, Bass
Christian Olds, Drums
Evan Price, Drums

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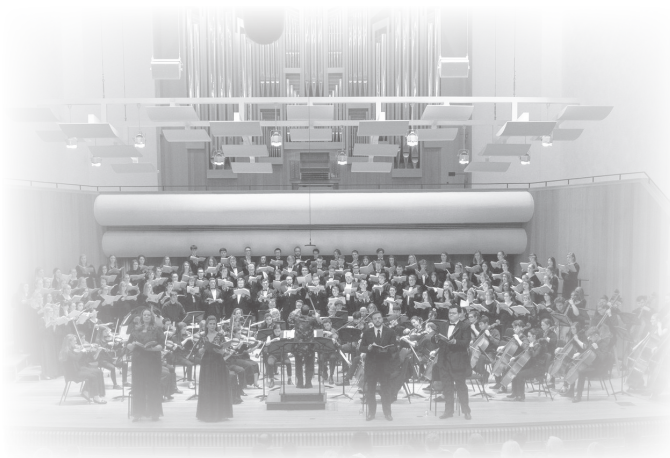
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University of Louisville The York-Biran Duo

Paul York, Cello
Dror Biran, Piano
presents

An Evening of Solo Works by J.S. Bach



Thursday, November 17, 2022
Margaret Comstock Concert Hall
8:00 p.m.

PROGRAM

Suite in C Major for Solo Violoncello, BWV 1009

J.S Bach
(1685-1750)

Prelude
Allemande
Courante
Sarabande
Bourree I and II
Gigue

The Well-Tempered Clavier, Book 1

Prelude and Fugue in C Major, BWV 846
Prelude and Fugue in C Minor, BWV 847
Prelude and Fugue in C-Sharp Major, BWV 848
Prelude and Fugue in C-Sharp Minor, BWV 849

Intermission

Prelude and Fugue in E-Flat Major, BWV 852
Prelude and in E-Flat Major and Fugue in D-Sharp Minor, BWV
853

Suite in E-Flat Major for Solo Violoncello, BWV 1010

Prelude
Allemande
Courante
Sarabande
Bourree I and II
Gigue

ARTIST BIOGRAPHIES

The York-Biran Duo

Paul York, Cello

Recently hailed by The New York Times for his “warm-toned” performance of Lutosławski’s *Grave* (Metamorphoses), cellist Paul York is an accomplished soloist, chamber musician, and teacher. He currently serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include performances of Beethoven’s Triple Concerto in Nanjing, China and Ulaanbaatar, Mongolia, and Karel Husa’s Concerto for Violoncello and Orchestra at New York’s Carnegie Hall. He has performed Aaron Jay Kernis’ *Colored Field* for Cello and Orchestra with the Louisville Orchestra, and Vivaldi’s Double Concerto in G Minor with internationally acclaimed cellist Yo-Yo Ma. Of his performance at Carnegie Hall, New York Concert Review said, “The fiendishly difficult solo part was brilliantly played by cellist Paul York; one had to be in awe of his playing.”

Mr. York received his bachelor’s degree from the University of Southern California and his Master of Music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto and Louis Potter. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky Seminar at the University of Southern California and has received Distinguished Faculty Awards in both Teaching and Creative and Research Work from the University of Louisville. Mr. York can be heard on the Ablaze, Arizona University Press, Centaur, innova, and CRS labels.

Dror Biran, Piano

Winner of the top prizes at many competitions such as the M.K. Ciurlionis International Piano Competition and the Cleveland International Competition, pianist Dror Biran has received consistent critical acclaim and enthusiastic praise from audiences. Known for his superb tonal control combined with interesting phrasing and voicing, he has performed widely as a soloist with major orchestras including the Lithuanian Philharmonic Orchestra, RTVE Symphony Orchestra of Spain, Johannesburg Philharmonic Orchestra, Louisville Orchestra, and the Israel Philharmonic Orchestra. His concert tours have taken him to the United States, Israel, South Africa, South Korea, and China as well as Eastern and Western Europe. The Cleveland Plain Dealer has stated “[Biran’s] fortissimos crashed and roared, but next to them came pianissimos that whispered seductively...he has technique to burn and uses it effectively.”

A recipient of multiple scholarships from the America-Israel Cultural Foundation for distinguished musicians, Biran began his piano studies with Ms. Lily Dorfman and was mentored by Arie Vardi, Paul Schenly, Daniel Shapiro, and Lee Luvisi. He graduated from Rubin Academy of Music at Tel-Aviv University and the Cleveland Institute of Music where he received his Doctorate in piano performance. He currently serves on the Piano Faculty of the College-Conservatory of Music University of Cincinnati.

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University of Louisville Guest Recital

Maria Gramelspacher & Sarah Ransom
double basses

Andrienne Fontenot & David George, piano



Friday, November 18, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

Burn It Down

Rachael Smith
(b. 1996)

World Premiere

Adoration

Florene Price
(1887-1953)
arr. M. Gramelspacher

Sonata

- I. Allegro moderato
- II. Andante
- III. Allegro

Vilmos Montag
(1908-1992)

Capriccio No. 2

David Anderson
(b. 1962)

“Adagietto” from Symphony No. 5

Gustav Mahler
(1860-1911)
arr. Abrams

Tonight's Performance Dedicated to Rachel Ransom

Blackbird

John Lennon & Paul McCartney
(1940-1980 & b. 1942)
arr. M. Gramelspacher

Tonight's Performance Dedicated to Joe Gramelspacher

Tangos Ardientes

Sidney King
(b. 1959)

PROGRAM NOTES

Program note for *Burning It Down*, provided by Rachel Smith:

“you’ve got to burn
straight up and down
and then maybe sidewise
for a while
and have your guts
scrambled by a
bully
and the demonic
ladies,
you’ve got to run
along the edge of
madness
teetering,
you’ve got to
starve like a winter
alleycat,
you’ve got to live
with the imbecility
of at least a dozen
cities,
then maybe
maybe
maybe
you might know
where you are
for a tiny
blinking
moment.”

— Charles Bukowski (Bone Palace Ballet)

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University of Louisville Community Band

Jason Cumberledge, Director

University of Louisville Symphonic Band

Amy I. Acklin, Director



Friday, November 18, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

UNIVERSITY OF LOUISVILLE COMMUNITY BAND

Jason Cumberledge, Director

As Winds Dance (2003)

Samuel R. Hazo
(b. 1966)

Jeffrey Hadfield, *graduate conductor*

In partial fulfillment of the requirement of the Master of Music degree

Partita for Band (2015)

Timothy Broege
(b. 1947)

I. Fanfare

II. March

III. Blues

IV. Rondo

I'll Love My Love

Traditional English Folk Song
arr. Ben Hawkins

Carnaval in São Paulo (2003)

James Barnes
(b. 1949)

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PROGRAM

UNIVERSITY OF LOUISVILLE SYMPHONIC BAND

Amy I. Acklin, Director

Rejoice, Dolce, and Dance (2021)

Quincy Hilliard
(b. 1954)

The Old Boatman (1951/2022)

Florence Price
(1887-1953)
arr. Dana Perna

Jeffrey Hadfield, *conductor*

In partial fulfillment of the requirements of the Master of Music degree

Juba Dance from Symphony No. 1 in E minor (1932/2022)

Florence Price
(1887-1953)
arr. Jay Bocook

Dan Klipper, *conductor*

In partial fulfillment of the requirements of the Master of Music degree

Glisten (2021)

Steve Rouse
(b. 1953)

The Last Hive Mind (2021)

Shuying Lu
(b. 1989)

Old Ironsides (1926)

John Philip Sousa
(1854-1932)

PERSONNEL

UNIVERSITY OF LOUISVILLE COMMUNITY BAND

Jason Cumberledge, Director

FLUTE

Emily Arbaugh
Daniel Bobbitt
Kalen Carty-Kemker
Jeri Cundiff
Hannah Dickerson
Ashley Lord
Cameron Matthews
Jana Metzmeier
Bridget Middlebrook
Leda Pettigrew
Destini Potter

OBOE

Hunter Basham

BASSOON

Naya Woosypiti

CLARINET

Brenda Chaplin
Mathew Crady
Raina Isaacs
Zach Macaluso
Allana Schwilk
Madison Sherouse
Gracie Sizemore
Chris Thode

BASS CLARINET

Martin Brenneman
Nancy Chiara

ALTO SAXOPHONE

Hannah Crawford
Caroline Ferro
Case Gadberry
Tabitha Mead
Devin Plaza
Melanie Ryan

TENOR SAXOPHONE

Kevin Hill
Matthew Morris
Jack Museley

TRUMPET

Tony Arrache
Lindsay Baker
Skip Banister
Haley Chappell
Grace Crust
Cordell Fulkerson
William Jaurequi
Dave Kashdan
Don Kolb
Angel Mason
Kyle Mills
Izzy Sims
Erin Smith
Matthew Stump

HORN

Bill Fox
Bennett Holland
Reeve Mulhollen
Stephanie Smith
Nia Watson-Jones

TROMBONE

Tony Cooper
David Finley
Jarrod Foushee
Brittany Harper
Terrence McCarty
Kyi'Ree Spencer
Ben Zinninger

BASS TROMBONE

Mick Chiara
Suki Creagh
Ivo Ferigra

EUPHONIUM

Tarrylton Dunn
Daniel Foushee
Ralph Taylor
John Wilhoit

TUBA

Matthew D'Andria
Sophia Fayne
Jarvis Thompson

PERCUSSION

Laura Barnhorst
Carson Black
Thomas Farless Jr.
Morgan Marama-Stout
Zoey Mullins
Maddy Oser
Jonathan Simpson
Anna Tran

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PERSONNEL

UNIVERSITY OF LOUISVILLE SYMPHONIC BAND

Amy I. Acklin, Director

FLUTES

Lynne-Grace Wooden,+ piccolo
Ashley Eich, piccolo
Morgan Marama-Stout
Avery Klingaman
Abigail Hardin

OBOES

Abby Elliott+
Nathan McAdam
Jenna Nydam

BASSOONS

Ashton Woodard+
Abbott Rauch

CLARINETS

Ashtyn Jones+
Tatianna Stroud
Carley VanMeter
Kylee Stinnett
Ezra Sloniger
Gage Higdon

BASS CLARINET

Makayla Murphy

ALTO SAXOPHONES

Nick Martin+
Tarrylton Dunn

TENOR SAXOPHONE

Andrew Harris

BARITONE SAXOPHONE

Ni’Kerrion McDonald

TRUMPETS

Adam Wilson+
Joe Leites*
Hampton Adams
Anetta Kendall
Abby Ward
Andrew Steinsultz
Sarah Bowerman

HORNS

Caitlin Kemker+
Jake O’Neill
Cameron Smith
Jeffrey Hadfield*
Allison Dunn

TROMBONES

Nicholas Beeny+*
Ian Dutkiewicz
Will Hatten

BASS TROMBONE

Nick Izor

EUPHONIUMS

Jonathan Woods+
Conrad Cash

TUBAS

Wesley Vaughn+
Nathan Jackson
Shawntrice Radford*

PERCUSSION

Paul Pfeifer+
Thaddaeus Harris
Elliott Campbell
Matthew Hargitt
Peony Zhao
Callie Wagers

+ Denotes principal

* Denotes graduate student

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- Hoodies
- Sweaters
- Pull-overs
- Hats
- Scarfs
- Fanny packs
- Lunch bags
- Tote bags



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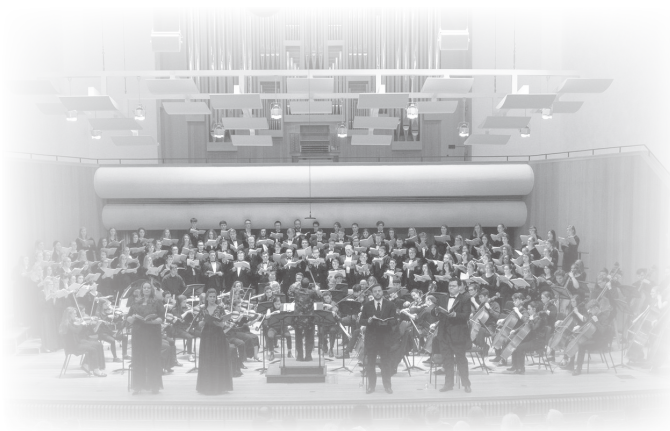
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University of Louisville Opera Theatre

Michael Ramach, Director
Kimcherie Lloyd, Music Director



Saturday, November 19, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Love Sought

Hector Berlioz: ***Béatrice et Bénédic***, H. 138: Act I - “*Me marier? Dieu me pardonne!*”

BENEDICT: Noah Bruce

CLAUDIO: Troy Sleeman

DON PEDRO: Cory Spalding

(First time)

Monologue from *ROMEO AND JULIET* Act II scene 2

Sophia Crowder

Amy Beach: ***Three Shakespeare Songs***, Op. 37 - No. 3 Fairy Lullaby---from *A MIDSUMMER NIGHT'S DREAM* ACT II scene 2

Abby Mires

Ambroise Thomas: ***Hamlet***: Act I, Scene 1 “*Monseigneur!*”

OPHELIA: Louisa Wimmer

HAMLET: Troy Sleeman

Monologue from a *A MIDSUMMER NIGHT'S DREAM* Act IV scene 1

Cory Spalding

Amy Beach: ***Three Shakespeare Songs***, Op. 37 - No. 1 O Mistress Mine—from *TWELFTH NIGHT* ACT II scene 3

Carol Kittner

Monologue from *TWELFTH NIGHT* Act II Scene 2

Abby Mires

Giuseppe Verdi: ***Falstaff***: Act I, Scene 2 “*Pst, Pst, Nannetta...Vien qua...Labbra di foco*”

FENTON: Noah Bruce

NANNETTA: Sophia Crowder

Giuseppe Verdi: ***Falstaff***: Act II, Scene 2 “*Alfin t'ho colto*”

FALSTAFF: Troy Sleeman

ALICE: Paige Strasel

PROGRAM

John Ireland: ***Songs of a Wayfarer*** - No. 2 *When daffodils begin to peer—from A WINTER'S TALE ACT IV scene 2*

Corey Spalding

Monologue from *ALL'S WELL THAT ENDS WELL Act I Scene III*

Carol Kittner

Béatrice et Bénédict, H. 138: Act I - “*Me marier? Dieu me pardonne!*” (#2)—Men

INTERMISSION

Love Lost

Monologue from *A MIDSUMMER NIGHT'S DREAM Act III Scene 2*

Sarah Givens

Benjamin Britten: ***A Midsummer Night's Dream*** - *I swear to thee* [Rehearsal 23-34]

HERMIA: Abby Mires

LYSANDER: Noah Bruce

Monologue from *ROME AND JULIET Act III Scene 3*

Troy Sleeman

Amy Beach: ***Three Shakespeare Songs***, Op. 37 - No. 2 *Take, O take those lips away* ---from *MEASURE FOR MEASURE ACT IV scene 1*

Sarah Givens

Despair

Monologue from *KING JOHN Act III Scene 4*

Louisa Wimmer

Leonard Bernstein: ***West Side Story*** - No. 15 *A Boy Like That (and I Have a Love)*---adapted from *ROMEO AND JULIET*

MARIA: Sarah Givens

ANITA: Carol Kittner

PROGRAM

Monologue from *RICHARD II Act III Scene 3*

Noah Bruce

Eric Wolfgang Korngold: **Four Shakespeare Songs**, Op. 31 - No. 1 *Desdemona's Song* ----
from *OTHELLO ACT IV scene 3*

Sophia Crowder

Monologue from *RICHARD III Act I Scene 2*

Paige Strasel

LOUISA WIMMER: Dominick Argento: **Six Elizabethan Songs** - No. 4 *Dirge*—from
TWELFTH NIGHT ACT II scene 4

Epilogue

Cole Porter: **Kiss Me, Kate** - No. 20 *Brush Up Your Shakespeare*

2 GANGSTERS: Cory Spalding (Gangster 1), Carol Kittner (Gangster 2)
Adapted from TAMING OF THE SHREW

Eric Wolfgang Korngold: **Kein Sonnenglanz** – No. 5 *My mistress' eyes*—*Sonnet 130*

Paige Strasel

Béatrice et Bénédict, H. 138: Act I - “*Me marier? Dieu me pardonne!*” (#2)—Men
(#3)

U OF L SCHOOL OF MUSIC

GREETINGS FROM THE DEAN



It's an exciting time to be a part of the School of Music at the University of Louisville! Situated in the heart of a culturally vibrant community, our School of Music has both a rich history and a bright future, and its impact extends around the world. Established in 1932 and accredited by the National Association of Schools of Music since 1936, we pride ourselves on our student-centered tradition of musical excellence. As dean, I am thrilled to join with world-class faculty and dedicated staff to ensure that our students receive an educational experience of the highest quality.

Prospective students seeking to earn a music degree will find that we offer a variety of opportunities for both individual and collaborative growth and creativity. Our expansive music facilities are abuzz with activity year-round, and feature performances by students, our ensembles, our faculty, and guest artists from around the world. We also have a long tradition of hosting summer music camps and other programs to suit a variety of interests. Our School boasts many marks of distinction, including our well-resourced music library and our internationally-acclaimed vocal and instrumental ensembles, such as the Cardinal Singers, the UofL Wind Ensemble, and the UofL Symphony Orchestra. Our School is further distinguished by the Grawemeyer Award for Music Composition, a decades-long association with the Jamey Aebersold Summer Jazz Workshops, our Jazz and New Music Festivals, and the Louisville Chamber Music Society. Our faculty and students study, research, perform, and serve well beyond the Louisville city limits, at points ranging from Carnegie Hall, to Costa Rica, Ecuador, South Korea, Thailand, Vienna, and Denmark.

Alongside our undergraduate and graduate degrees in performance and education, students can explore culturally-diverse course offerings and innovative programs, such as a new bachelor's degree in music and new media, as well as undergraduate and graduate degrees in music therapy. Additionally, students with dual interests might consider one of our combination degrees, which link, for example, the study of music therapy with jazz, or the study of music education with jazz.

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How to make a difference in a student's life

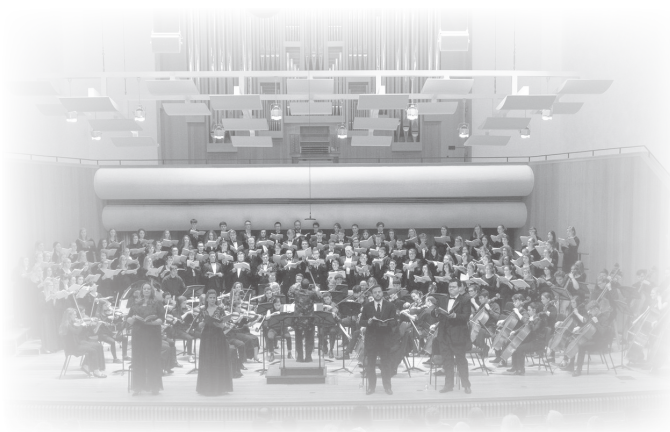
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84th Season

Four Hundred First Concert
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The Nina von Maltzahn Global Tour Initiative
of the Curtis Institute of Music

Vocal Tour with Eric Owens 2022

Eric Owens and Singers from the Curtis Opera Theatre

Sarah Fleiss, *soprano*
Lucy Baker, *mezzo-soprano*
Joseph Tancredi, *tenor*
Eric Owens, *bass-baritone*
Miloš Repický, *piano*
Ting Ting Wong, *piano*

Sunday, November 20, 2022
3:00 P.M.
Comstock Concert Hall

Chamber Music Society of Louisville

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PROGRAM

Der Tanz, D. 826

Franz Schubert
(1797-1828)

Sarah Fleiss, *soprano* and Lucy Baker, *mezzo-soprano*
Joseph Tancredi, *tenor* and Eric Owens, *bass-baritone*
Ting Ting Wong, *piano*

Licht und Liebe, D. 352

Franz Schubert
(1797-1828)

Lucy Baker, *mezzo-soprano* and Joseph Tancredi, *tenor*
Ting Ting Wong, *piano*

Liebe und Frühling I, Op. 3, No. 2
Liebe und Frühling II, Op. 3, No. 3
Meine Liebe ist grün, Op. 63, No. 5
Von ewiger Liebe, Op. 43, No. 1

Johannes Brahms
(1833-1897)

Eric Owens, *bass-baritone* and Miloš Repický, *piano*

Neue Liebeslieder, Op. 65

Johannes Brahms
(1833-1897)

Verzicht
Finstere Schatten der Nacht
An jeder Hand die Finger
Ihr schwarzen Augen
Wahre, wahre deinen Sohn
Rosen steckt mir an die Mutter
Vom Gebirge Well auf Well. Lebhaft
Weiche Gräser im Revier. Ruhig
Nagen am Herzen fühl ich
Ich Kose süß, mit der und der
Alles, alles in den Wind
Schwarzer Wald, dein Schatten
Nein, Geliebter, setze dich
Flammenauge, dunkles Haar
Zum Schluss: Nun, ihr Musen, genug!

Sarah Fleiss, *soprano* and Lucy Baker, *mezzo-soprano*
Joseph Tancredi, *tenor* and Eric Owens, *bass-baritone*
Miloš Repický and Ting Ting Wong, *pianos*

INTERMISSION

What a Movie! “Trouble in Tahiti”

Leonard Bernstein
(1918-1990)

Lucy Baker, *mezzo-soprano* and Ensemble
Miloš Repický, *piano*

Tell Me the Truth About Love
from “Cabaret Songs”

Benjamin Britten
(1913-1976)

Sarah Fleiss, *soprano* and Miloš Repický, *piano*

If I Loved You “Carousel”

Rodgers and Hammerstein

Sarah Fleiss, *soprano* and Joseph Tancredi, *tenor*
Ting Ting Wong, *piano*

If Ever I Would Leave You “Camelot”

Lerner and Loewe

Eric Owens, *bass-baritone* and Ting Ting Wong, *piano*

Au fond du temple saint
from “Les pêcheurs de perles”

Georges Bizet
(1838-1875)

Joseph Tancredi, *tenor* and Eric Owens, *bass-baritone*
Ting Ting Wong, *piano*

Mir ist die Here widerfahren
from “Der Rosenkavalier”

Richard Strauss
(1864-1949)

Sarah Fleiss, *soprano* and Lucy Baker, *mezzo-soprano*
Miloš Repický, *piano*

Un di, se ben rammentami ... Bella figlia dell'amore
Quartet from “Rigoletto”

Giuseppe Verdi
(1813-1901)

Sarah Fleiss, *soprano* and Lucy Baker, *mezzo-soprano*
Joseph Tancredi, *tenor* and Eric Owens, *bass-baritone*
Miloš Repický and Ting Ting Wong, *pianos*

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Upcoming Concerts

Sunday, March 19, 2023 - 3:00 p.m., Merz Trio
Sunday, April 16, 2023 - 3:00 p.m., Dover Quartet

Angel Gross

Senior Trumpet Recital

A Student of Dr. Reese Land



Deborah Dierks, piano



Monday, November 21, 2022
Comstock Concert Hall
8:30 p.m.

PROGRAM

Concerto in D

- I. Allegro moderato
- II. Andante
- III. Allegro grazioso

Giuseppe Tartini
(1692-1770)

Paths

Toru Takemitsu
(1930-1996)

Concerto in E-flat Major

- I. Allegro
- II. Largo
- III. Vivace

Johann Baptist Georg Neruda
(1708-1780)

My Song of Songs

Joseph Turrin
(b. 1947)

PROGRAM

Concerto in D

Giuseppe Tartini

Giuseppe Tartini was born on April 8th, 1692, in the Republic of Venice. He was a violinist, composer, and theorist. Tartini is known for his hundreds of violin compositions, his most notable being *The Devil's Trill* or his Sonata in G minor. Tartini is known for his contributions to the science of acoustics, his establishment of the modern style of violin bowing, and his principles of musical ornamentation and harmony.

Concerto in D is, as expected, a violin concerto that is transcribed for the trumpet. It is hard to tell when it was written due to Tartini never dating his work, however, it is his fifty-third violin concerto. It was originally written in E-major, but was transcribed in D major for the trumpet and is most commonly played on the piccolo trumpet in A. The first movement is in the Baroque style filled with fanfare rhythms as well as the occasional lyrical melodies. The second movement is very vocal in terms of its melody and phrase shaping. The third movement has more of a dance-like feel, it is filled with faster rhythms along with more intervallic jumps.

Paths

Toru Takemitsu

Toru Takemitsu was a self-taught Japanese composer and music theorist born in 1930. Takemitsu is known for combining elements of eastern and western music and philosophy. He is also known for his use of silence within the sounds of his pieces, along with his innovative use of different timbre. He composed several hundred independent works, wrote for more than ninety films, and published twenty books. Along with this, he was a founding member of experimental workshop in Japan called Jikken Kobo, a group of composers who moved away from academia. Their work is regarded as the most influential of the twentieth century. His first international work was his 1957 Requiem for string orchestra. This led to commissions coming to him from across the world, which this established his position as a leading Japanese composer of the twentieth century. Takemitsu won the University of Louisville's prestigious Grawemeyer Award in Music Composition in 1994 with his work *Fantasma/Cantos*.

Paths is written for unaccompanied C trumpet with harmon mute without stem. It was first performed by and dedicated to Håkan Hardenberger at the concert "Homage a Witold Lutoslawski" at the Warsaw Autumn Festival on September 21, 1994. This piece has many characteristics of Takemitsu's composition, notably the use of silence and the use of different instrumental timbres. This piece is a conversation between the muted trumpet and the unmuted trumpet with each phrase introducing new ideas with time, varied rhythms, and silence.

PROGRAM

Concerto in E-flat Major

Johann Baptist Georg Neruda

Johann Baptist Georg Neruda was a Czech composer and violinist born in 1708. Neruda was a member of a theatre orchestra in Prague, which eventually led to him becoming a violinist in the court orchestra of Court Rutowski in Dresden. Neruda was also a teacher, teaching violin to his two sons. He is known to have composed at least ninety-seven works, many of them being lost.

The Concerto in E-flat Major was composed around 1750 at the Dresden court. This concerto was originally for corno da caccia (a valveless natural horn) but has become known as a staple in trumpet literature. This concerto has three movements like most concertos, with the first movement being a fast, introductory movement, the second movement slower with more vocal melodies, then the third movement going back to a faster tempo. The first movement is very scalar, with melodies that are notably sequential. The slower second movement has a mixture of scalar and arpeggiated melodies in a vocal style. The final movement is exciting and energetic due to the bounciness of the phrases and triple meter.

My Song of Songs

Joseph Turrin

Joseph Turrin is a contemporary American composer, orchestrator, conductor, pianist, and teacher. He studied composition at the Eastman School of Music and the Manhattan School of Music. Turrin has composed many works of many different genres along with plenty of commissioned works. Along with this, he has also written for film and theater. He has many notable works in many categories, some of his most notable being *Hemispheres*, a commissioned work for Kurt Masur's final concert, Concerto for Flute, Concerto for Trumpet, *Crimson Roses Once Again be Fair* and *West Side Story Suite*. He has written many pieces for the trumpet, including *Elegy*, *Three Excursions*, *Two Images*, *Three Episodes*, along with other solos and etude books.

My Song of Songs is an arrangement based on a melody by John Hallet. It was commissioned by Phil Smith and the New York Salvation Army Staff Band and is written for B-flat trumpet. It is a very lyrical, emotional piece with many characteristic trumpet passages.

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PROGRAM

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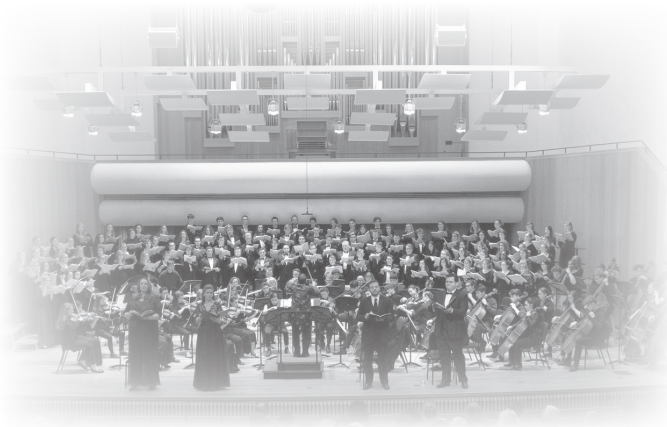
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University of Louisville Jazz Repertoire Ensemble

Concert IV



Monday, November 21, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

Guitar Ensemble

Rose's Loom	Charlie Christian arr. Tony Rizzi
Havona	Jaco Pastorius
Upside Downside	Mike Stern arr. Kevin Brunkhorst
James	Pat Metheny arr. Kevin Brunkhorst
Have You Heard	Pat Metheny arr. Kevin Brunkhorst

Director: Craig Wagner

Luke Pinkowski, guitar
Sam Werner-Wilson, guitar
Levi Rigot, guitar
Craig Wagner, director & guitar
Christian Mullins, bass
Jeremy Rochman, drums

Jazz Lab II

Journey to Agartha	Arcoiris Sandoval
Lawns	Carla Bley (b. 1936)
Spank	Cindy Blackman (b. 1959)
Long Yellow Road	Toshiko Akiyoshi (b. 1929)
Throw it Away	Abbey Lincoln (1930 -2010)
Miu	Leni Stern (b. 1952)

Director: Gabe Evens

Emma Pinkley, Vocals
Colin Crothers, Piano
Jaden Palensky, Bass
Colin Papierniak, Bass
Darius Camel, Drums
Kenny Tayce, Drums

PROGRAM

GREETINGS FROM THE DEAN



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University of Louisville

Student Composers & Technology Ensemble

Zach Thomas, Director



Tuesday, November 22, 2022
Bird Recital Hall
8:00 p.m.

PROGRAM

Tetrarchy (2022)

Benjamin Carter, K. Alex Hatton

Benjamin Carter, piano
Alex Hatton, live electronics

MIDI disaster or not (2022)

Andrzej Ojczenasz

Andrzej Ojczenasz, live electronics

Rochambeau in C (2022)

Noah VanRude, Walter Cooper

Noah VanRude, keyboard, live electronics
Walter Cooper, keyboard, live electronics

In Ayman's mind (2022)

Ayman Abi Kheir, Kamil Pedziwiatr

Ayman Abi Kheir, drums
Kamil Pedziwiatr, live electronics

Improvisation (2022)

UofL Technology Ensemble

piano, accordion, percussion, voice, live electronics

BREAK

Sonatine (2019)

M. H. Mecklin (Matthew Meredith)

Benjamin Carter, piano

Imagine narcissus dysphoric (2022)

Lillian Reed

Lillian Reed, oboe

Antiphony (2022)

Nathan Mcadam

Andrew Downs, Anetta Kendal, trumpet
Jared Buckner, horn
Cody Coleman, bass trombone
Ben Bunting, tuba

ARTIST BIOGRAPHIES

Benjamin Carter (b. 2000) is a composer, pianist, and vocalist who is currently pursuing a B.M. in Music Composition at the University of Louisville. A native of Bowling Green, Kentucky, Benjamin is also an alumnus of both the Governor's School for the Arts and the Governor's Scholars Program. At the University of Louisville, Benjamin studies composition, piano, and sings in the Collegiate Chorale and Cardinal Singers, both under the direction of Dr. Kent Hatteberg. Benjamin is also a member of the Brown Fellows Program, a prestigious academic scholarship program dedicated to attracting and retaining bright, passionate minds for the betterment of the Commonwealth of Kentucky. Upon completion of his B.M. in Music Composition, Benjamin plans to attain an M.M. and a D.M.A. in Choral Conducting, eventually working as a university-level choir director while maintaining an active composition career.

K. Alex Hatton (b. 1999) graduated with a bachelor's degree in music composition from the University of Louisville in 2022. Hatton works as an assistant band director for high school marching band and has always had a passion for music. He is a trumpet player and singer, but his primary creative outlet is music composition. Hatton is currently pursuing a master's degree in music theory.

Andrzej Ojczenasz (* 1992, Krakow) is a graduate of Electronic Information Processing at the Jagiellonian University. He completed his bachelor's degree in composition in the class of prof. dr hab. Marcel Chyrzynski. Currently a first-year student of MA studies in composition in the class of prof. dr hab. Anna Zawadzka-Gółosz at the Academy of Music. K. Penderecki in Krakow. He received, among others, an honorary mention at the 2nd International Competition for Young Composers as part of the 32nd Krakow International Composers' Festival, the main prize at the 5th K. Penderecki as part of the Sopot Classic festival, an honorary mention at the 15th Sun River Prize Students' New Music Composition Competition (Chengdu, China), second prize at the 6th K. Penderecki as part of the Sopot Classic festival, second prize at the 1st st. Christopher composition competition organized by Vilnius City Municipality St. Christopher Chamber Orchestra (Vilnius, Lithuania). He also received many scholarships for his artistic activity. In addition, he participated in several foreign master classes in composition (Hungary, Switzerland, France, Germany).

Kamil Pedziwiatr was born in 1996 in Poland. First steps in composition took in 2018 in Karol Szymanowski Academy of Music in Katowice, in prof. Jarosław Mamczarski's class. Since 2022 he has been continuing his studies under guidance of Dr. Krzysztof Wołek at the University of Louisville.

ARTIST BIO, CONTINUED

Ayman Abi Kheir is a Lebanese-born percussionist/artist/composer from El Choueir, Lebanon who currently holds a Graduate Teaching Assistantship position in Electronic Music Composition at the University of Louisville, Kentucky. Picking up the drum sticks at age 8, Ayman was mentored by Lebanese drummer Wissam Sawaya and Lebanese/American drummer Christopher Mikhayel. During his drumming years, as his love for music grew bigger, Ayman decided that he should pursue a career in music and enrolled at Notre Dame University in Louaize, Lebanon to major in Jazz Studies. While at Notre Dame, he managed to become a very active musician in the Lebanese music scene, touring, recording, and gigging with many Lebanese artists and groups. The music he was playing ranged from Lebanese Pop, Rock, Fusion, to Jazz. After 2 years at Notre Dame, Ayman got a very generous scholarship to continue his Jazz Studies at Capital University in Columbus, Ohio to which he transferred and got his Bachelor's degree in Jazz Studies in 2020. While in Columbus, Ayman recorded and released his first studio album "*Zayzafoon*" which features him as both composer and drummer/percussionist. This album also features other Columbus-based musicians. In addition to *Zayzafoon* and other solo projects, Ayman integrated himself as an active musician in the Columbus music scene in which he gigged intensively, toured, and gave private drum instruction between 2020 and 2022.

PROGRAM NOTES

Tetrarchy

Tetrarchy is a structured improvisation for piano, vocals, and live electronics that is specifically focused on manipulating delay and reverb of acoustic instruments to realize new possibilities. The title comes from a Roman form of governing through four specific bureaucratic levels, and the structure of the piece is informed by the concept of these layers being translated into a musical form.

MIDI disaster or not

The idea is to use a MIDI controller as the input for a generative composition.

In Ayman's Mind

This piece explores a deep, intricate, complex way of how the human mind perceives music and tries to portrait how the brain processes music events.

Sonatine

In search of new sounds and harmonies and a combination thereof to develop his own unique, individual compositional voice, M. H. Mecklin plays with overtones and the use of poly modalism, to bring to life dancing playful melodies and haunting harmonies in a strangely whimsical, and optimistically melancholic nature to creat a world of conflicted and confused emotions. Based on beliefs that originate from improvisation and the African American concept of timbre, psychology, the idea of a purgatory between consonance and dissonance and its creation of a “third tone”, he believes that music should be an organic, living, breathing thing. Many of his experimental harmonies, counterpoint, and melodic characters and textural worlds attempt to mimic moans, calls, wails, and cries resembling the vulnerable beauty of pain and it's reminder of what it means to be alive, to bring forth a new musical world and experience to his audience. — Matthew Meredith

PROGRAM NOTES, CONTINUED

Imagine narcissus dysphoric

Imagine narcissus dysphoric explores the inner world of the Narcissus depicted in Britten's Six Metamorphoses after Ovid. The piece depicts how Narcissus might interact with his reflection, not with love and admiration, but with uncertainty, insecurity, and fear. Narcissus confronts his reflection as a symbol of his inadequacy - his fundamental inability to live up to the idealized self he has constructed in his own mind. —Lillian Reed

Antiphony

Written in 2022, *Antiphony* explores the balances between the effects of light and the spacial distortion of sound. While no discernible melody is apparent, unorganized motivic ideas fluctuate throughout the piece ranging from quiet progressions to highly chromatic and intensely active passages. —Nathan Mcadam

PROGRAM

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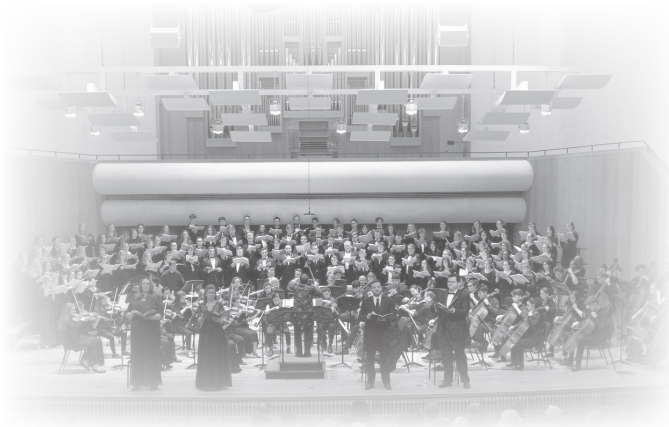
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PROGRAM

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University of Louisville Violin Studio Recital

Students of Geoffrey Herd



Tuesday, November 22, 2022
Comstock Concert Hall
7:00 p.m.

PROGRAM

Violin Concerto No. 4 in D minor, Op. 31

Henri Vieuxtemps (1820-1881)

I. Andante

Mia-Rose Lozado, *violin*
Adrienne Fontenot, *piano*

Violin Concerto No. 1 in A minor

Jean-Sebastion Accolay (1833-1900)

I. Allegro Moderato

Donovon McDonald, *violin*
Florence Pilkinton, *piano*

Violin Concerto No. 9 in A minor, Op. 104

Charles Auguste de Bériot (1802- 1870)

I. Allegro maestoso

Antonio Thai, *violin*
Stephanie Nilles, *piano*

Violin Concerto No. 1 in A minor

Jean-Baptiste Accolay (1833-1900)

I. Allegro moderato

Grace Choo, *violin*
Adrienne Fontenot, *piano*

Scène De Ballet, Op. 100

Charles Auguste de Bériot (1802- 1870)

Erin Lewis, *violin*
Sunjoo Lee, *piano*

Symphonie Espagnole in D Minor, Op. 21

Edouard Lalo (1823-1892)

I. Allegro non troppo

Dayana Cedeno, *violin*
Adrienne Fontenot, *piano*

Violin Concerto No. 1 in A minor

Jean-Baptiste Accolay (1833-1900)

I. Allegro moderato

Reagan Ballard, *violin*
Adrienne Fontenot, *piano*

Violin Concerto in E minor, Op. 64

Felix Mendelssohn-Bartholdy (1809-1847)

I. Allegro, molto appassionato

Anna Laverty, *violin*
Adrienne Fontenot, *piano*

Violin Suite in A minor, Op. 10

Christian Sinding (1856-1941)

I. Presto
II. Adagio

Bria Quinn, *violin*
Stephanie Nilles, *piano*

PROGRAM

Symphonie Espagnole in D Minor, Op. 21

Edouard Lalo (1823-1892)

I. Allegro non troppo

Maddie Rowe, *violin*
Florence Pilkinton, *piano*

INTERMISSION

Violin Concerto No. 3 in B minor, Op. 61

Camille Saint-Saens (1835-1921)

I. Allegro non troppo

Samantha Lamkin, *violin*
Adrienne Fontenot, *piano*

Sonata for Solo Violin, No. 2, Op. 27

Eugène Ysaÿe (1858-1931)

I. Obsession; Prelude

Varissara Tanakom, *violin*

Violin Concerto No. 2 in D minor, Op. 22

Henryk Wieniawski (1835-1880)

I. Allegro moderato

Kerwin Gonzalez, *violin*
Arthur Tang, *piano*

Violin Concerto No. 3 in B minor, Op. 61

Camille Saint-Saens (1845-1921)

I. Allegro non troppo

Aimee Quinn, *violin*
Adrienne Fontenot, *piano*

Violin Concerto No. 2 in D minor, Op. 22

Henryk Wieniawski (1835-1880)

I. Allegro moderato

Emily Fischer, *violin*
Adrienne Fontenot, *piano*

Violin Sonata No. 1 in G minor, BWV 1001

Johann Sebastian Bach (1685-1750)

I. Adagio

Angkun Uabamrungjit, *violin*

Violin Sonata No. 2 in A minor, BWV 1003

Johann Sebastian Bach (1685-1750)

I. Grave

Yuhao Li, *violin*

Violin Concerto in D minor, Op. 47

Jean Sibelius (1865-1957)

I. Allegro moderato

Misaki Hall, *violin*
Stephanie Nilles, *piano*

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University of Louisville Jazz Combos



Monday, November 28, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

Jimmy Raney Combo

In Walked Bud	Thelonious Monk (1917-1982)
Tokyo Blues	Horace Silver (1928-2014)
Dewey Square	Charlie Parker (1920-1955)

Brayden Gossett – trumpet
Mike Tracy – saxophone
Will Spade – guitar
Sam Werner-Wilson - guitar
Christian Mullins - bass
Kenny Tayce - drums
Mike Tracy - director

Herb Ellis Combo

Chega de Saudade	Antonio Carlos Jobim (1927-1994)
Speedin' Ticket	Ahren Hess (1999-)

Will Hoyt - trumpet
Aaron Hess - saxophone
Luke Pinkowski - guitar
Tim Springer – piano
Sam Kernohan - bass
Apollo Avery, drums
Gabe Evens, director

John Scofield Combo

No One In Particular	Rashied Ali (1933 – 2009)
Nica's Dream	Horace Silver (1928-2014)
Inner Urge	Joe Henderson (1937-2001)

Mayur Gurukkal - trumpet
Genesis Smith – saxophone
Kasym Moldogaziev – guitar
Colin Crothers - piano

Colin Papierniak – bass
Evan Price – Drums
Chris Fitzgerald, director

PROGRAM

GREETINGS FROM THE DEAN



It's an exciting time to be a part of the School of Music at the University of Louisville! Situated in the heart of a culturally vibrant community, our School of Music has both a rich history and a bright future, and its impact extends around the world. Established in 1932 and accredited by the National Association of Schools of Music since 1936, we pride ourselves on our student-centered tradition of musical excellence. As dean, I am thrilled to join with world-class faculty and dedicated staff to ensure that our students receive an educational experience of the highest quality.

Prospective students seeking to earn a music degree will find that we offer a variety of opportunities for both individual and collaborative growth and creativity. Our expansive music facilities are abuzz with activity year-round, and feature performances by students, our ensembles, our faculty, and guest artists from around the world. We also have a long tradition of hosting summer music camps and other programs to suit a variety of interests. Our School boasts many marks of distinction, including our well-resourced music library and our internationally-acclaimed vocal and instrumental ensembles, such as the Cardinal Singers, the UofL Wind Ensemble, and the UofL Symphony Orchestra. Our School is further distinguished by the Grawemeyer Award for Music Composition, a decades-long association with the Jamey Aebersold Summer Jazz Workshops, our Jazz and New Music Festivals, and the Louisville Chamber Music Society. Our faculty and students study, research, perform, and serve well beyond the Louisville city limits, at points ranging from Carnegie Hall, to Costa Rica, Ecuador, South Korea, Thailand, Vienna, and Denmark.

Alongside our undergraduate and graduate degrees in performance and education, students can explore culturally-diverse course offerings and innovative programs, such as a new bachelor's degree in music and new media, as well as undergraduate and graduate degrees in music therapy. Additionally, students with dual interests might consider one of our combination degrees, which link, for example, the study of music therapy with jazz, or the study of music education with jazz.

Parents can rest assured that the UofL School of Music is a place where students are both challenged and supported. Music majors typically spend many hours practicing, performing, and studying, as they develop the disciplined work ethic necessary for success in the professional world. Our peer mentors, tutors, and the Student Care Team are just a few of the resources in place to ensure that students retain a healthy balance as they navigate the many choices that campus life affords.

Our School of Music is a great place to learn, a great place to teach, and also a great place to invest. Throughout our building, you'll find the names of alumni, friends, and well-wishers whose many forms of generosity have supported scholarships for our students, the maintenance and beautification of our facilities, and our many programs. Those investments continue to yield wonderful returns that bode well for our community and beyond.

Teresa Reed
Dean, School of Music
University of Louisville

PROGRAM

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**Néstor Andrey
Guerrero Aguirre
Graduate Piano Recital**

A Student of Dr. Anna Petrova



Tuesday, November 29, 2022
Comstock Concert Hall
5:00 p.m.

PROGRAM

Italian Concerto, BWV 971

Johann Sebastian Bach
(1685-1750)

- I. Allegro
- II. Andante
- III. Presto

Piano Sonata No. 30 in E Major, Op. 109

Ludwig van Beethoven
(1770 – 1827)

- I. Vivace ma non troppo, sempre legato – Adagio espressivo
- II. Prestissimo
- III. Gesangvoll, mit innigster Empfindung: Andante molto cantabile ed espressivo

Intermission

Kreisleriana, Op. 16

Robert Schumann
(1810-1856)

- I. Äußerst bewegt
- II. Sehr innig und nicht zu rasch
- III. Sehr aufgeregt

Troy Sonata, Op. 78

Fazıl Say
(b. 1970)

- VII. Achilles

PROGRAM NOTES

Italian Concerto, BWV 971

Johann Sebastian Bach

A characteristic feature of baroque music is the presence of different and distinctive national styles. Bach learned the Italian style by copying out and transcribing the works of composers such as Vivaldi, Albinoni, and Torelli during his early years of employment in Weimar (1708-1717). It was this knowledge that he applied in composing his *Concerto nach Italienischem Gusto* (Concerto according to Italian style) included in the second part of his *Clavierübung* published in 1735.

To compose a ‘concerto’ for a solo instrument meant reproducing in some way the textural contrast between solo instrument and orchestral tutti on which the ritornello form of the Italian concerto relied for its forward progress. It was for this reason that *Clavierübung II* was written exclusively for the two-manual harpsichord, with its possibility of creating dynamic contrasts by means of hopping up and down between keyboards—with both hands at once, or one hand at a time, allowing for a wide range of effects to be achieved.

The two protagonists in Bach’s *Italian Concerto* are clearly audible in the first movement, in which the ‘orchestra’ which opens the movement is given a fuller more resonant texture by dint of block chords and a wider range in the bass while the part of the ‘soloist’ is written in a smaller range, higher up, peppered with smaller note values and occasional ornamentation. The distinction is even clearer still in the slow movement in which the role of the orchestra is given entirely to the left hand, its ostinato pattern of repeated thirds and long pedal notes a strangely austere accompaniment to a right-hand soloist spinning out long strands of highly ornamented melody.

The *Presto* finale returns to the *ritornello* form of alternation between the louder, fuller texture of the orchestra, obsessed with a theme comprised of a dramatic leap and swift follow-up run, in continual dialogue with a nimbler soloist occupied with broken chord passagework and harmonic sequences.

PROGRAM NOTES

Piano Sonata No. 30 in E Major, Op. 109

Ludwig van Beethoven

Beethoven composed the op. 109 Piano Sonata in 1820 and it is the third of the five piano sonatas grouped under his late period style. Particularly with op. 109, Beethoven takes us on a journey between contradictory emotional states that arrives at a reconciliation of opposites in the end: The first movement is a dreamy fantasy in moderate tempo that segues into a *presto* second movement of fiery intensity. All divisions are healed, however, in a theme and variations finale that gives voice to both lyrically expansive and contrapuntally driven emotions in turn.

The first movement is remarkable for its compactness and the absolute opposition of its two themes: the first is flowing in tempo, concise, rhythmically and harmonically stable, possessed of an easy beauty; the second is broad, discursive, and rhythmically varied in a constant state of harmonic search. The movement opens with a succession of amiable harmonies divided between the hands, that seem to float in the air. But a startling diminished 7th arpeggio calls a halt to these innocent musings to introduce a little cheek-to-cheek duet between the soprano & tenor as the second theme before a rapturous series of arpeggios and scale figures soars up and down the keyboard to complete the thought. And that's it. The exposition is over on the first page of the score. These three contrasting elements – fluttering broken-chord harmonies, lyric duet, and keyboard-sprawling figuration – form the entire content of the movement, dominating its development, recapitulation and coda.

In a deliberate move to heighten the contrast between the improvisatory-sounding first movement and the pointedly purposeful second, Beethoven moves from E major to the darker parallel minor key, E minor. The musical drama of this movement comes from the struggle of a frantically rising right-hand figure and a sternly descending passacaglia-like bass line, an opposition that summons up a mood of high seriousness and relentless forward drive. This is no scherzo (there is no 'trio' middle section) but rather another sonata-form movement, and a highly unorthodox one at that. It seems more concerned with continuous contrapuntal development than the contrast between first and second subjects, and their respective key centers. Despite the breakneck pace, pervasive chromaticism serves to give a sharp edge of pathos to this movement's sometimes mysterious murmurings and frequent violent outbursts.

The finale consists of a theme and six variations. The theme resembles a sarabande (slow triple metre with a slight accent on the second beat) and is marked 'Songful with most intimate feeling'. In his autograph score Beethoven labelled it 'Gesang' ('song'), but Schlesinger's edition changed this to 'Gesangvoll', perhaps with Beethoven's approval; either way, Beethoven wanted to draw attention to the lyrical style of the theme, eminently singable, apart from covering a rather large range. The variations contrast sharply with each other: The first variation is an Italian opera aria for keyboard, while the second features a hoquet-style alternation of the hands that outlines the theme in interlocking stroboscopic flashes of melody. Baroque impulses come more fervently to the surface in Variation 3, a vigorous exercise in two-voice double counterpoint. Variation 4 thickens the texture to a full four imitative voices, leading to the even more severely imitative texture of Variation 5.

In the final variation, Beethoven moves to transform his theme, ever so gradually, from a traditional choral-like harmonization into a whirling sea of swirling figuration and twinkling stars in the high register, before finally concluding with the original theme presented just as it opened the movement, with a warmth serenity.

PROGRAM NOTES

Kreisleriana, Op. 16

Robert Schumann

Schumann wrote in his diary “One can hardly breathe when one reads Hoffmann,” so it is no surprise that the title *Kreisleriana* comes directly from a chapter in Hoffmann’s *Fantasy Pieces in Callot’s Manor*. Likewise, the music itself is inspired by Hoffman’s satirical novel: *The Life and Opinions of the Tomcat Murr*. Schumann’s eight-movement piano fantasia mimics the duality of a text in which a printer error causes the biography of Hoffmann’s iconic character, composer Johannes Kreisler, to be mixed up with the memoir of none other than the household cat. Each of the movements also comprises contrasting sections that reflect the split in Schumann’s own creative personality, a bipolar duo of mood identities to which he self-consciously gave the names Florestan and Eusebius. Florestan was passionate, impetuous, and impulsive; while Eusebius was much more introverted, poetic, and reflective. Schumann was so deeply involved with these created personalities that, as a critic of music, he would sometimes write reviews signing “Florestan,” or “Eusebius.”

I. Äußerst bewegt (Extremely animated)

The first movement is perhaps the fieriest and most agitated—a whirling torrent of notes and anguished left-hand accents full of energy, both, open and close the movement. Its form is ABA, with a very contrasting, beautiful, and lyrical middle section.

II. Sehr innig und nicht zu rasch (Very inwardly and not too quickly)

Containing some of the most beautiful music Schumann wrote, the 2nd movement is the longest in *Kreisleriana*. The form is ABACA—the “A” section brimming with earnest lyricism and heartfelt confiding; the “B” section a jolting, Baroque-like dance which lasts no longer than 20 seconds or so; the “C” section a stirring, troubled dialogue (argument?) between hands through which can be felt the entire character of the movement changes. Something is learned in the “C” section which cannot allow the musician to return to the “A” section with the same heartfelt innocence as when it was first played.

III. Sehr aufgeregt (Very agitated)

If we are to take explicit cues from Kreisler’s household cat, this may well be one of her movements. The “nervous, agitated” figures seem almost, in some way, “cat-like. The form is ABA, with an absolutely gorgeous middle section—Schumann’s blossoming lyricism seems never more than a few measures away. The “B” section is quintessentially Romantic, brimming with pulsing, constantly checked emotion. After the nerves of the “A” section return, a blistering coda expands the cat-like gestures scrambling up and down the keyboard in syncopations until driving to a sudden end.

PROGRAM NOTES

Troy Sonata, Op. 78 – VII. Achilles

Fazıl Say

Fazıl Say's "Troy Sonata" is a musical rendering of the ancient myth. The work was composed and premiered in 2008, as a commission made by the municipality of Çanakkale, a Turkish city located near the historical site of Troy itself. With a total duration of about 40 minutes, it consists of 10 movements, each one possessing a descriptive title within the narrative of the epic. "There are not many purely musical works on the subject of Troy," explains Say, "so I have endeavored to express all the dramatic features of this magical legend through the language of music." The sonata is composed around a structure just as epic as its subject since it is not a "Sonata" in the classical sense: rather, it is a work of program music, retelling the episodes from the legend of Troy through a series of musical motifs. For example, Helen (movement 5), "the most beautiful woman in the world", is captured in music with a songlike, luxuriant, melancholy melody, while the Achilles movement is characterized by a virtuosity that seems to portray the strong, impetuous, and combative temperament of the character – in keeping with the original myth. "This has greater pace and tempo and is dramatically and physically one of the more difficult parts to play" ... "Anyone who has read Homer's book or watched Wolfgang Petersen's film will know how athletic and strong Achilles was," says also Say about the character of the 7th movement. Throughout the sonata, the music alternates between a sumptuous late romanticism, impressionist soundscapes, new music that resembles an "archaic" style and moments in which the composer resorts to extended techniques to create special sonorities and effects within the plot.

Fazıl Say

Fazıl Say (born in 1970 in Ankara) is a Turkish pianist and composer. He completed his musical studies and graduated from Ankara State Conservatory. He continued his studies in Germany with American pianist David Levine in Düsseldorf, and from 1992 to 1995 he attended the Berlin Conservatoire. In 1994, he won the Young Artists International Auditions, which launched his international career. As a composer, he wrote "Black Hymns" at the age of 16, created his concerto for piano and violin in 1991 with the Berlin Symphony Orchestra, his second concerto for piano (*Silk Road*) in Boston, his oratorio, *Nazım*, in 2001, his third concerto in 2002 with the Orchestre National de Radio France, his oratorio, *Requiem for Metin Altıok*, in Istanbul in 2003 and his fourth concerto for piano in Lucerne in May 2005. In 2007 he aroused international interest with his Violin Concerto 1001 Nights in the Harem, and after that scored further great successes with his symphonies.

PROGRAM

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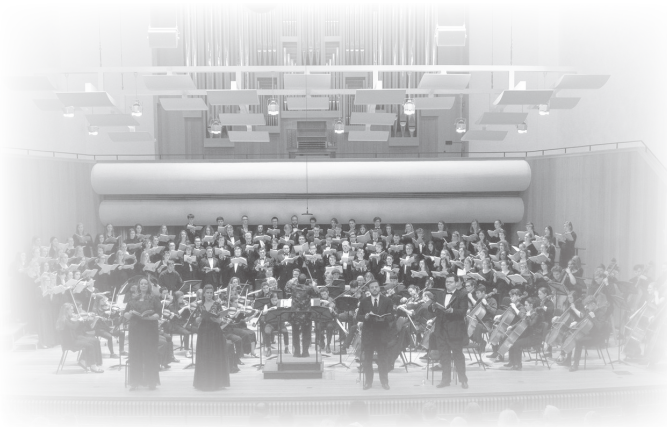
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University of Louisville Guitar Ensemble

Stephen Mattingly, Director



Tuesday, November 29, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

St. Anthony's Chorale Joseph Haydn (1732-1809) / Johannes Brahms (1833-1897)
arr. M. Fink

Symphony No. 16, K. 128 Wolfgang Amadeus Mozart
(1756-1791)
Full Company

Hommage a Joaquin Rodrigo Liam Hedrick
(b. 2001)

Bolinhas de Queijo Celso Machado
(b. 1953)
Jake Giles and Liam Hedrick

Pavane, Op. 50 Gabriel Fauré
(1845-1924)
Guillermo Alfaro, Sam Hardison,
Susannah Rutkowski, and Landon Vandergriff

Danzas españolas No. 2, Oriental Enrique Granados (1867-1916)
arr. Mattingly
Michayla Gatsos and Susannah Rutkowski

City Songs Alan Scott
(b. 1976)
Cole Anderson, Henry Davidson,
Logan Florence, and Nate Zsedenyi

Quartet Breu Feliu Gasull
II. Mosaic (b. 1959)
Henry Davidson, Jake Giles,
Max Greenwald, and Joey Piellucci

Berimbao Jürg Kindle
(b. 1960)
Full Company

PERSONNEL

UNIVERSITY OF LOUISVILLE GUITAR ENSEMBLE

Stephen Mattingly, Director

Guillermo Alfaro
Cole Anderson
Henry Davidson
Logan Florence
Michayla Gatsos
Jake Giles
Max Greenwald

Sam Hardison
Liam Hedrick
Joey Piellucci
Susannah Rutkowski
Landon Vandergriff
Nathaniel Zsedenyi

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University of Louisville Piano Studio Recital

Students of Dr. Anna Petrova



Wednesday, November 30, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Troubled Water

Margaret Bonds (1913-1972)

Joshua Crowder

6 Variations on “*Mein junges Leben hat ein End*”

Jan Pieterszoon Sweelinck (1562-1621)

Benjamin Carter

Prelude and Fugue No. 6 in D minor, from WTC Book 1

J.S. Bach (1685-1750)

Lara Thomas

Piano Sonata No. 8 in C minor, “*Pathétique*” Op. 13, Movement 2

Ludwig van Beethoven (1770-1827)

Samantha Lamkin

English Suite No. 3 in g minor, BWV 0806, Prelude

J.S. Bach

Matthew Meredith

Move

Nico Muhly (b. 1981)

Benjamin Carter

PROGRAM

Bagatelle Op. 5, No. 3

Alexander Tcherepnin (1899-1977)

Abby Denison

Prelude and Fugue No. 13 in F-sharp major BWV 858

J.S. Bach

Sarah Martel

Sonata in G Minor K. 8

Domenico Scarlatti (1685-1757)

Dane Kokojan

Kreisleriana Op. 16

Robert Schumann (1810-1856)

I. *Äußerst bewegt* (Extremely animated)

II. *Sehr innig und nicht zu rasch* (Very inwardly and not too quickly)

III. *Sehr aufgereg*t (Very agitated)

Andrey Guerrero

Hungarian Rhapsody No. 11 S.244

Franz Liszt (1811-1886)

Alex Barton

PROGRAM

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University of Louisville Viola Studio Recital

Dr. Kevin Nordstrom, Instructor



Assisted by Adrienne Fontenot, piano



Wednesday, November 30, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

Suite in G minor, op. 131d, Nr. 1

Max Reger (1873-1916)

I. Molto Sostenuto

Sheronda Shorter

Elegy for Solo Viola

Benjamin Britten (1913-1976)

16 Fantasy Etude

Lillian Fuchs (1901-1995)

I. Preludio (Moderato)

Morgan Schumacher

Concerto for Viola in G major

Georg Philipp Telemann (1681-1767)

II. Allegro

Abbie Camp

Elegie for Viola and Piano, op. 30

Henri Vieuxtemps (1820-1881)

Thomas Gielow

Divertimento

Joseph Haydn (1732-1809)

I. Adagio

transcribed by Gregor Piatigorsky

Processional

Ernest Bloch (1880-1959)

Andrew Baldeon

Sonata in G minor, Wq. 88

Carl Philipp Emanuel Bach (1714-1788)

I. Allegro moderato

II. Larghetto

Nathaniel Jackson

The Nutcracker Suite, op. 71a

Pyotr Ilyich Tchaikovsky (1840-1893)

I. Miniature Overture

arr. Kevin Nordstrom

IIb. Dance of the Sugar-Plum Fairy

The University of Louisville Viola Ensemble

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The Boys Haven and Music Therapy Techniques Band

Seven Years (2015) & Halloween - Main Title Theme (1978) - Medley

Lukas Forchhammer (b. 1988)
Stefan Forrest (b. 1989)
Morten Ristorp (b. 1986)
Morten Pilegaard (b. 1996)
John Carpenter (b. 1948)

Kaylee Norman, vocals
Malik, piano
Jackson Scott, piano
Sam Watkins, guitar
Jeremy Nalley, guitar
Emma Buck, bass

New Light (2018)

John Mayer (b. 1977)
Ernest Wilson (b. 1971)

Maddy Oser, vocals
Asher, ukulele
Taylor Hamm, ukulele

Last Flying Night

An original parody of "Last Friday Night (T.G.I.F.)" (2011)

Katy Perry (b. 1984)
Lukasz Sebastian Gottwald (b. 1973)
Max Martin (b. 1971)
Bonnie Leigh McKee (b. 1984)

Sam Watkins, vocals
Dom, instrumentals & parody composer
Emma Buck, instrumentals

I'm Locked Up (Can't Let Go)

Cayden
BGH Thursday Group

Andrew Chapman, vocals & guitar

Antiphony

Nathan McAdam
(b. 2003)

Anetta Kendall, trumpet
Andrew Steinsultz, trumpet
Jared Buckner, French horn
Cody Coleman, bass trombone
Owen Davis, tuba

Allegro Spiritoso

Jean Baptiste Senaillé
(1687-1730)

ed. Albert J. Andraud & Vincent Pezzi

Ashton Woodard, bassoon
Jessica Dorman, piano

Adagio for Clarinet & Piano

Heinrich Joseph Baermann
(1784-1847)

Carley Vanmeter, clarinet
David George, piano

Three Pieces for Clarinet

Igor Stravinsky
(1882-1971)

I. Sempre piano e molto tranquillo

II. ♪ = 168

III. ♪ = 160

Patrick Nguyen, clarinet

Sonata for Solo Clarinet, Op. 209

Robert Matthew-Walker
(b. 1939)

Gage Higdon, clarinet

Rhapsody for Clarinet

Wilson Osborne
(1906-2021)

Ashtyn Jones, clarinet

Sonata in B-flat Major, K. 281

Wolfgang Amadeus Mozart
(1756-1791)

I. Allegro

Sarah Martel, piano

University of Louisville Guitar Studio Recital



Thursday, December 1, 2022
Comstock Concert Hall
8:00 p.m.

PROGRAM

Preludio Tristón

Maximo Diego Pujol (b. 1957)

Susannah Rutkowski

Estudio

Francisco Tárrega (1852-1909)

Michayla Gatsos

Jesu, Joy of Man's Desiring

Johann Sebastian Bach (1685-1750)

Burvin Jenkins

Prelude from Cello Suite No. 1, BWV 1007

J. S. Bach

Michael Hall

Courante from Cello Suite No. 4, BWV 1010

J. S. Bach

Logan Florence

from Three Forest Paintings

Konstantin Vassiliev (b. 1970)

I. The Old Oak

Guillermo Alfaro

La fille aux chevaux de lin

Claude Debussy (1862-1918)
Arr. Marshall

Landon Vandergriff

Prelude No. 5

Heitor Villa-Lobos (1887-1959)

Sam Hardison

PROGRAM

Elegy

Johann Kaspar Mertz (1806-1856)

Cole Anderson

INTERMISSION

from Three Forest Paintings
II. Snowdrop

Konstantin Vassiliev

Nathaniel Zsedenyi

from California Suite

Jose Maria Gallardo Del Ray (b. 1961)

Prelude
Sarabande

Henry Davidson

Guitar Sonata No. 2

Dusan Bogdanovic (b. 1955)

II. Adagio molto espressivo

Liam Hedrick

from *Scintilla*

Marek Pasieczny (b. 1980)

Part I and Part II “Psalm”

Max Greenwald

Homage a Tansman

Marek Pasieczny (b. 1980)

V. Fugato pathétique

Jake Giles

Blue, “Hommage a Vincent van Gogh”

Marco Ramelli (b. 1984)

Daniel Salazar

from Sonata in D Major, Op. 77 “Omaggio a Boccherini” Mario Castelnuovo-Tedesco
(1895-1968)

guitar S

IV. Presto furioso

Joey Piellucci

PROGRAM

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University of Louisville

Jeremy Rochman



Thursday December 1, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

Isotope

Joe Henderson (1937 – 2001)
Arr. Jeremy Rochman

This tune has developed a special place in my heart. Not only was Joe once of the first composers that really spoke to me, but this was a tune that opened my eyes of what you could do with a blues. It can be angular, expressive and still speak from the heart. Please enjoy our rendition of Joe Henderson's "Isotope"

Beatrice

Sam Rivers (1923-2011)
Arr. Robert Glasper

This classic Sam Rivers tune has been one of my favorites for a while, but I fell even more in love when Collin Crothers (our fantastic pianist this evening) introduced me to Robert Glasper. On his record "*In My Element*" there is a version of this tune done in a fast 7/8 that just feels incredible. So we wanted to try our version of this for you all tonight.

Got a Match

Chick Corea (1941-2021)

Chick has always been a huge influence on me ever sense I first really began to explore Jazz as a genre. I heard *Spain* and was immediately sucked in. From then I began to explore more and more and then eventually through our guitar instructor here at U of L, Craig Wagner I discovered this tune. So to celebrate Chicks life please enjoy this banger of a tune!

Speak no Evil

Wayne Shorter (b. 1933)

When I discovered this record I listened to it constantly. It was enamored with Elvin jones's drumming and how he accompanied the band, as well as how he took charge and carried the energy of the tunes. Shorter's compositions and playing is incendiary. I hope to at least capture some of that energy tonight.

PROGRAM

Untitled 05

Kendrick Lamar (b. 1987)

I wanted to have at least one tune on this set that went beyond jazz and showcased its influence on the world of hip hop. This is a track off of Kendrick's "*Untitled Unmastered*" record, and in addition to the track being excellent on its own, with a fantastic melody and groove, with prolific lyrics, it also shares the same harmony as the jazz standard "*Nardis*" that many of you may be familiar with.

Invitation

Joe Henderson (1937 – 2001)

As we near the end of the program, we will return to another Joe Henderson tune. For this I wanted to mix in a little bit of Samba to this jazz standard as throughout my time at this school, Studying samba and other forms of Brazilian music and dance has been a total joy. With that, please enjoy "*Invitation*"

Looking Forward

Anemic Royalty

I couldn't end my recital without showcasing what I've been cultivating for the past decade. This is my band, this is my life, and my best friends and family. This is what I've been putting all my hours of study and practice into. Please enjoy this last tune and to all the jazz and classical people in this room... please don't kill me because.. it's going to get loud for a minute.

Personnel:

Jeremy Rochman, *Drums*
Collin Crothers, *Piano*
Genesis Smith, *Tenor Sax*
Carter Scofield, *Guitar*

PROGRAM

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Logan Florence

Senior Guitar Recital

A Student of Dr. Stephen Mattingly



Friday, December 2, 2022
Comstock Concert Hall
7:00 p.m.

PROGRAM

Prelude No. 3 Heitor Villa-Lobos
(1887-1959)

Cello Suite No. 4 in E-flat Major Johann Sebastian Bach
(1685-1750)
I. Prelude arr. Jérémy Peret
II. Allemande
III. Courante
IV. Sarabande
V. Bourrée I & II
VI. Gigue

“Aria” from Bachianas No. 5 Heitor Villa-Lobos
(1887-1959)
Roman Wood, cello

Intermission

Due Canzoni Lidie Nuccio D’Angelo
(b. 1955)
I. Tranquilo
II. Agitato

El Decamerón Negro Leo Brouwer
(b. 1939)
I. El Arpa del Guerrero
II. Huida de los Amantes por el Valle de los Ecos
III. Balada de la Doncella Enamorada

PROGRAM NOTES

Prelude No. 3

Heitor Villa-Lobos

Heitor Villa-Lobos was born in Rio de Janeiro, Brazil, in 1887. He began playing cello and guitar at a young age, and found inspiration in Brazilian folk music as well as the music of Johann Sebastian Bach. His music contains a distinctive blend of elements from both Brazilian folk music and European and North American classical music. Villa-Lobos composed many works, including a rich catalogue of guitar music. He also has compositions for string ensembles, and a number of symphonies and concertos. From 1930-1945, he was given charge of music education throughout Brazil, and created a conservatory for choral singing, as well as the Brazilian Academy of Music. “Prelude No. 3,” from his collection of five preludes, is an homage to Johann Sebastian Bach, whose influence can be heard especially in the second section, where singular lines against a soprano pedal point lead downwards to chords. The chromaticism in this piece can be attributed at least partially to Bach as well. The “Aria” from *Bachianas Brasileiras No. 5*, composed originally for eight cellos and soprano, also shows the influence of Bach on Villa-Lobos’ compositional style. The full *Bachianas Brasileiras* collection is heavily influenced by Bach, with Villa-Lobos using Bach’s counterpoint writing style as a foundation for Brazilian themes.

Cello Suite No. 4 in E-flat Major

Johann Sebastian Bach

Johann Sebastian Bach was born to a musical family in Eisenach, Germany in 1685. An incredibly important figure during the Baroque period and music history in general, Bach has over 1,000 compositions, including solo works for stringed instruments like the cello, lute and violin, as well as works for keyboard instruments like harpsichord and organ. Other compositions include choral and orchestral works. This suite was composed originally for unaccompanied cello, and played in Eb major. The suite begins with a Prelude followed by six dance movements, Allemande, Courante, Sarabande, Bourrée I and II, and Gigue. This transcription utilizes the guitar’s natural range and resonance, changing the work’s key to A major with additional bass notes and chord tones adding to the single voice polyphony in the original suite.

Due Canzoni Lidie

Nuccio D’Angelo

Nuccio D’angelo was born in 1955 in Trapani, Italy. He began playing the guitar at the age of six, dedicating himself not only to playing classically, but also to improvisation in popular and jazz music styles. His compositional style was established while studying with Gaetano Giani-Luporini at the Conservatory of Florence. *Due Canzoni Lidie*, translated as *Two Lydian Songs*, is divided into two movements, “Tranquilo” and “Agitato.” “Tranquilo” gently introduces melodic fragments based on the Lydian mode, using a combination of harmonics and ordinary notes to achieve a unique timbre. After the brief introduction, the piece fits restlessly into 7/8 time, with an almost constant G-Bb alternation in eighth notes accompanying the increasingly complex melodic fragments, creating ambiguous harmonies and tensions throughout the movement. “Agitato” takes on an almost completely different character, still playing with the concept of melodic fragments, and introducing repeated rhythmic cells with changing tones. The music of this movement uses a Lydian scale enhanced with more chromaticism, and is also more erratic and agitated than the first movement, creating a completely different character and sound.

PROGRAM NOTES

El Decamerón Negro

Leo Brouwer

Leo Brouwer was born in Havana, Cuba, 1939. From a young age, Brouwer's father exposed him to the music of a variety of classical guitar composers. Brouwer has had an accomplished and diverse career as a composer, with many solo guitar concert works, etudes, concertos, as well as a number of film scores. *El Decamerón Negro*, based on Giovanni Boccaccio's collection of short stories, "The Decameron," is a three-movement work, with the music of each movement expressing the stories in their respective titles. Brouwer notates that the movements can be played in any order, implying a sense of non-linearity. In "El Arpa del Guerrero," which translates to "The Warrior's Harp," many of the musical figures leave notes ringing, creating an effect similar to a harp. "Huida de los Amantes por el Valle de los Ecos," or "The Flight of the Lovers Through the Valley of the Echoes," contains many musical features that imply echoes. "Balada de la Doncella Enamorada," or "Ballad of the Enamored Maiden," contains a recurring "ballad" section that ties two other distinct sections together.

PROGRAM

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PROGRAM

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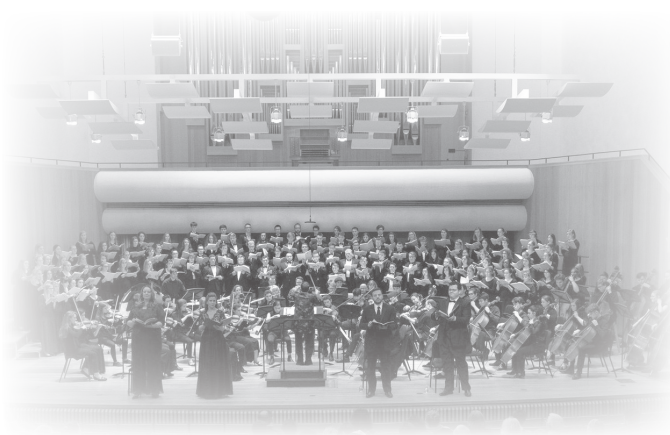
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Lara Thomas, Sarah Martel, and Alex Barton Piano Recital

Students of Dr. Anna Petrova



Friday, December 2, 2022
Comstock Concert Hall
8:30 p.m.

PROGRAM

Prelude and Fugue in D minor, BWV 875

Johann Sebastian Bach
(1685 - 1750)

Sonata No. 10 in C major, K. 330
I. Allegro Moderato

Wolfgang Amadeus Mozart
(1756 - 1791)

Papillons, Op. 2- No. 1-8

Robert Schumann
(1810 - 1856)

Lara Thomas

Prelude and Fugue No. 13 in F-sharp major, BWV 858

Johann Sebastian Bach
(1685 - 1750)

Sonata No. 3 in B-flat major, K. 281
I. Allegro

Wolfgang Amadeus Mozart
(1756 - 1791)

Ballade No. 1 in G Minor, Op. 23

Frédéric Chopin
(1810-1849)

Sarah Martel

Sonata in B minor, No. 47, Hob. XVI: 32
I. Allegro moderato
II. Minuet and Trio
III. Finale: Presto

Joseph Haydn
(1732 - 1809)

24 Preludes, Op. 11
Prelude No. 2
Prelude No. 11
Prelude No. 12
Prelude No. 24

Alexander Scriabin
(1872 - 1915)

Hungarian Rhapsody No. 11 in A minor

Franz Liszt
(1811 - 1886)

Alex Barton

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Sheronda Shorter Senior Viola Recital

Student of Dr. Kevin Nordstrom



Assisted by:

Laura Rosky-Santoni, *violin*

Arthur Yang, *piano*



Friday, December 2, 2022

Bird Recital Hall

7:00 p.m.

PROGRAM

The Erlkonig (The Elf King)

Franz Schubert
(1797-1828)

Etude for Violin and Viola

Louise Lincoln Kerr
(1892-1977)

Three Suites for Solo Viola Op. 131d, Suite No. 1 in G minor
Molto Sostenuto

Max Reger
(1873-1916)

Sonata for Viola and Piano

I. Impetuoso

II. Vivace

III. Adagio

Rebecca Clarke
(1886- 1979)

L'extase d'amour (Ecstasy of Love)

H. Leslie Adams
(b. 1932)

PROGRAM NOTES

Franz Schubert's work, *The Erlkonig* (or Elf King) is based on the poem by Johann Wolfgang von Goethe. The poem depicts a father and his sick son racing through the woods on horseback in the dark of night. The boy seems delirious and rattles on about seeing the Erlkonig who can kill him with his touch. The father says he sees nothing, but a wisp of fog. The impish Elf King entreats the boy with promises of sweets, games, gifts, and the company of his daughters. The child pleads with his father to ride faster, and he does. The angry king yells that he will take the boy by force. The child shrieks as they near their destination. Once arrived, the father looks down at his son only to find the boy is dead. In this duet, you will hear the horse's frantic footfalls; the anxious child's cries for help; his aloof father's response to the boy's agony, and the fiendish Elf King lying to the boy. All these elements play out musically in Schubert's rendering of the old German legend enshrined in Goethe's poem.

Louise Lincoln Kerr's *Etude for Violin and Viola* is a refreshingly quirky work by a highly underrated and unsung American female composer. Kerr was an avid musician who studied violin, viola, and piano. Over the course of her career, she composed over one hundred works ranging from symphonies to small chamber works like this duet. She was also known as "The Grand Lady of Music" due to her widespread philanthropy and patronage of the Arts. In 1936, Kerr left the East Coast for the dry climate in Arizona to help alleviate her daughter's respiratory illness. The *Etude* is heavily influenced by Western American culture as there are fiddling elements, bold rhythms, and whimsical counterpoint between the violin and viola parts. My duet partner and I hope you enjoy this piece as much as we enjoyed putting it together.

Maximilian Reger was a German composer, pianist, organist, conductor, professor, and music director. His *Drei Suiten für Bratsche Allein* or Three Suites for Viola Alone are among my favorite works for solo viola in the entire repertoire. The *Molto Sostenuto* movement of the first suite really exemplifies the power and lyricism the viola has to offer as a solo instrument.

Rebecca Clarke's *Viola Sonata* was premiered at the Berkshire Music Festival in 1919. Prior to this, Clarke had also entered it into a composition competition sponsored by her neighbor, philanthropist Elizabeth Sprague Coolidge. It is said that Clarke's *Viola Sonata* tied for first place with Ernest Bloch's *Suite for Viola and Piano* but was given second place when judges suspected a man ghostwrote her original work. Luckily, both Clarke and Bloch's works became staples of the viola solo repertoire and are revered by Violists the world over.

Harrison Leslie Adams is an African American composer born in Cleveland, OH in 1932. Adams studied his craft at Oberlin College and California State University-Long Beach prior to receiving his Doctorate in Music from Ohio State University in 1973. He is best known for his vocal works but has had many of his instrumental works performed by several orchestras both domestically and abroad. The *Ecstasy of Love* is gaining ground in the repertoire for Violists of color to play during recitals. I hope you enjoy this jazzy, lyrical piece for Viola and Piano.

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Nathan Jackson

Junior Tuba Recital

A Student of Dr. Clinton McCanless



Deborah Dierks, piano



Saturday, December 3, 2022
Comstock Concert Hall
3:00 p.m.

PROGRAM

“Prelude” from Cello Suite No. 2, BWV 1008

Johann Sebastian Bach
(1685 - 1750)

Music for Two Big Instruments (2000)

Alex Shapiro
(b. 1962)

Concerto for Tuba (1995)

Eric Ewazen
(b. 1954)

I. Andante con moto

II. Andante espressivo

III. Allegro ritmico

Triangles (1978)

John Stevens
(b. 1951)

Michael Coleman, French horn
Sean Small, trombone

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University of Louisville Clarinet Choir

Dan Klipper, Director
Student of Frederick Speck and Matthew Nelson



Sunday, December 4, 2022
Bird Recital Hall
2:00 p.m.

PROGRAM

Children's March "Over the Hills and far away" (1999/2002)

Percy Grainger
arr. Matt Johnston

O Magnum Mysterium (1995/2015)

Morten Lauridsen
arr. Christopher Rueda

Christmas Time is Here (1965/2022)

Vince Guaraldi
arr. John Groves

Grand Divertissement from the Nutcracker (1892/2012)

Pyotr Ilyich Tchaikovsky
arr. John Gibson

I. Chocolate

II. Coffee

III. Tea

IV. Trepak

V. Dance of the Toy Flutes



UNIVERSITY OF LOUISVILLE CLARINET CHOIR

Dan Klipper, Director

E♭ CLARINET

Austin Glover

B♭ CLARINET

Brittany Abston

R'rielle Buford

Rami Darhali

Gage Higdon

Gracie Sizemore

Kylee Stinnett

Tatianna Stroud

Emily Stucky

BASS CLARINET

Makalya Murphy

Ezra Sloniger

CONTRA BASS CLARINET

Mathew Crady

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Chamber Winds
LOUISVILLE
CONCERT BAND

Frederick Speck, Director



Sunday, December 4, 2022
Comstock Concert Hall
7:30 p.m.

PROGRAM

Old Ironsides (1926)

John Philip Sousa
(1854-1932)

Amazing Grace, traditional

arranged by William Himes

Light Wheel (2021)

Steve Rouse
b. 1953)

La Rosa del Desierto (2018)

Martínez Gallego
(b. 1969)

More Thunder, More Blazes (2021)

Frederick Speck
(b. 1955)



Now in their seventeenth season, the musicians of the **Chamber Winds Louisville** and the **Louisville Concert Band** enjoy sharing their enthusiasm for the performance of wind repertoire in all of its dimensions. Concerts often include chamber music, solos with the ensemble, and full cast concert band works. The repertoire is diverse, spanning *harmoniemusik* to the most current new works, and often including at least one piece by a composer of whose contributions have a special place in the development of the wind band (Mennin, Creston, Persichetti, Grainger, Sousa, Fillmore, and others). The integration of full ensemble with chamber pieces brings great variety to the repertoire and keeps the listener engaged in the concert event. Frederick Speck, the director, is surrounded by ensemble members who are educators (both in music and other disciplines), professional musicians, and other fine performers whose professions are in non-music fields. All are drawn together because of their appreciation for the fellowship of ensemble performance and the joy of sharing it with appreciative audiences. In addition to regular season concerts, the ensemble has performed at Kentucky Music Educators Association Conferences in 2012 and 2017, and the 2013 Midwest Clinic: An International Band and Orchestra Conference.

PERSONNEL

FLUTES

David Farsetti
Sarah Kurtz
Kaelah McMonigle
Meaghan Spencer

OBOES

Jayne Drummond
Stephanie Hile

BASSOONS

Kevin Cox
Heather Kulengowski
Jackie Royce

CLARINETS

Rob Acosta
Kaitlyn Callihan
Carolyn Fassio
Jessica Hatfield
Sam Holman
Miko Martinez
Roslyn Mattingly
Sharon Murphy
Linda Pulley
Carrie RavenStem
Alice Regneri
Brad Rogers
Josh Smith
Angela Soren
Adam Thomas

BASS CLARINETS

Kris Bachmann

ALTO SAXOPHONES

Cory Barnfield
Zach Schlaug

TENOR SAXOPHONE

Rick Morgen

BARITONE SAXOPHONE

Vic Maddox

HORNS

Colin Dorman
Elizabeth Etienne
Jody Hurt
Ben Taylor

TRUMPETS

Jessica Cumberledge
Curtis Essig
Erika Howard
Ryan Nottingham
Jon Wysong

TROMBONES

Joshua Britton
Kevin Callihan
Doug Finke
Jason Novak

BASS TROMBONE

Dave Hough

EUPHONIUM

David Centers
Kristi Schmidt

TUBAS

Jeff Beers
Raymond Green
Clint McCanless
Chris Schmidt

PERCUSSION

Jenny Branson
Mandi Brown
Jeremy McMonigle
Sharon Murphy
Greg Neblett
Sam Rouster
Mark Tate

DOUBLE BASS

David Messina

Roster listed alphabetically

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Rachel Wilson

Senior Clarinet Recital

A Student of Dr. Matthew Nelson

David George, piano



Sunday, December 4, 2022
Bird Recital Hall
4:00 p.m.

PROGRAM

Solo de Concours (1899)

André Messager
(1853-1929)

Hommage à Manuel de Falla (1994)

Béla Kovács
(1937-2021)

Sonata for Clarinet and Piano (1942)

Leonard Bernstein
(1918-1990)

I. Grazioso

II. Andantino – Vivace e leggiero

Konzertstück No.2, Op.114

Felix Mendelssohn
(1809-1847)

I. Presto

II. Andante

III. Allegretto grazioso

Meghan Pund, clarinet

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Chandler Craine

Senior Clarinet Recital

A Student of Dr. Matthew Nelson

David George, piano



Monday, December 5, 2022
Comstock Concert Hall
7:00 p.m.

PROGRAM

Sonata for Clarinet and Piano

Paul Hindemith

I. Mäßig bewegt

(1896-1963)

II. Lebhaft

III. Sehr langsam

IV. Kleines Rondo, gemächlich

Concertino in B-flat Major

Gaetano Donizetti

I. Andante sostenuto

(1797-1848)

II. Allegretto

Intermission

Improvisation of God Bless The Child

Billie Holiday

(1915- 1959)

Improvisation interpreted by Eric Dolphy (1928-1964)

Sonata for Clarinet and Piano, Op. 167

Camille Saint-Saëns

I. Allegretto

(1835-1921)

II. Allegro animato

III. Lento

IV. Molto allegro

PROGRAM NOTES

Sonata for Clarinet and Piano

Paul Hindemith

Paul Hindemith was a German American composer who spent most of his life composing a wide variety of works, including both orchestral and choral arrangements. Hindemith was born in 1895 and lived through various historical events including both World Wars. The rise of the Nazi Socialist Party in the 1930s would eventually have the biggest impact on his life. After the Germans banned the performance of his music in 1936, Hindemith began traveling across Europe and America while helping Jewish Musicians escape the increasingly hostile Germany. Shortly after the start of World War II, Hindemith emigrated to The United States of America to freely continue composing his works. During this period from 1935 to 1943 Hindemith devoted much of his attention to composing a plethora of sonatas for orchestral instruments. Of these sonatas, one was his Sonata for Clarinet and Piano that is rumored to have been composed in just 8 days. In this four-movement work, Hindemith introduces new and complex ideas while sticking to base color tonalities of traditional 19th and 18th century music. Hindemith strays from the traditional four movement sonata form in this work by having the second movement be surprisingly fast while the third movement pumps the breaks on the tempo. The piano in this work does more than accompany the clarinet and acts as a second soloistic voice that brings new musical ideas and harmonies to the stage. With the piano singing alongside the clarinet, the two voices create a warm and colorful mix of traditional harmonies with sprinkles of dissonant color throughout the four movements.

Concertino in B-flat Major

Gaetano Donizetti

19th century Italian composer Gaetano Donizetti is most famously known for his deeply emotional and witty operatic compositions. Donizetti's knack for opera led him to compose over 60 operas which share both Italian and French characteristics regarding style and demeanor. A master at the Bel Canto, many of his operas have unfortunately been lost to time and only a fraction of his compositions still exist. Donizetti, while known for opera, composed a handful of other instrumental works for chamber settings and orchestra, among which is his Concertino for clarinet. Lost to time like many of his operas, Concertino for clarinet is based purely on sketches of the two movements. Modern renditions of the Concertino mesh two sets of notes found in Donizetti's handwriting to create a full and cohesive two movement concertino. Originally scored for clarinet and orchestra, this version of the concertino is reduced for clarinet and piano and shares many of the same characteristics found in Donizetti's operas. The first movement *Andante Sostenuto* presents sorrowful and dejected melodies that elicit sadness within the heart of the listener. This is heavily contrasted by the second movement *Allegretto* that features a sense of bounce and joy that balances the material of the first movement. Within these two movements, Donizetti's emotional operatic style of composition is on full display.

PROGRAM NOTES

Improvisation of God Bless The Child

Billie Holiday

God Bless the Child for bass clarinet is an improvisation performed by Eric Dolphy in 1963 at the University of Illinois. Dolphy based this iconic improvisation on the chord structures and harmonies present in Jazz Singer Billie Holiday's 1942 hit, *God Bless the Child*. Dolphy was a pioneer in the jazz bass clarinet world and was instrumental in the propulsion of the bass clarinet as a true soloistic instrument. In Dolphy's tenure as a traveling jazz musician, he performed with many greats such as Charles Mingus, John Coltrane, and varying talented others. This improvisation was originally transcribed and notated by Roger Jannotta, but musicians have since deviated from the black and white to create their own interpretations of *God Bless the Child* and to stray from Dolphy's exact improvisation. This improvisation unapologetically throws the massive range of the bass clarinet into the top of the concert hall. A technical challenge, *God Bless the Child* features extended techniques mostly found outside traditional bass clarinet literature. With its highs and lows, this improvisation raises the ceiling as to what the soloistic bass clarinet can do.

Sonata for Clarinet and Piano, Op. 167

Camille Saint-Saëns

French composer and musical prodigy Camille Saint-Saëns composed a variety of works for orchestra as well as works for piano and organ during his musical career. Having composed over 40 different works containing assorted instrumentation, Saint-Saëns in the later stages of his life began composing a set of five sonatas for wind instruments. Unfortunately, Saint-Saëns was only able to complete three of them; his Clarinet Sonata in Eb Major was one of his last compositions before his death. The Sonata is comprised of four short movements. The first movement, *Allegretto*, introduces a quiet and gentle clarinet melody that builds and fades throughout the first movement which the listener finds returning at the end of the movement. The second movement, *Allegro animato*, is a scherzo featuring rising and falling scalar motion bracketed by leaps set in ternary form. The shortest movement of the four this movement is joyfully light and eloquent. The third movement of the sonata shows off the strong resonance of chalumeau register of the clarinet before switching to a much more reserved and relaxed mood shift in the second half of the movement. This transition of moods occurs in the middle of the movement and continues into the final movement of the sonata without break. The final movement, *Molto Allegro – Allegretto*, is a fast-paced virtuosic representation of the clarinet. Long scalar runs make up most of the beginning before settling back into the laid-back theme of the opening movement. This lightly fades with grace as the piece slowly comes to an end.

PROGRAM

GREETINGS FROM THE DEAN



It's an exciting time to be a part of the School of Music at the University of Louisville! Situated in the heart of a culturally vibrant community, our School of Music has both a rich history and a bright future, and its impact extends around the world. Established in 1932 and accredited by the National Association of Schools of Music since 1936, we pride ourselves on our student-centered tradition of musical excellence. As dean, I am thrilled to join with world-class faculty and dedicated staff to ensure that our students receive an educational experience of the highest quality.

Prospective students seeking to earn a music degree will find that we offer a variety of opportunities for both individual and collaborative growth and creativity. Our expansive music facilities are abuzz with activity year-round, and feature performances by students, our ensembles, our faculty, and guest artists from around the world. We also have a long tradition of hosting summer music camps and other programs to suit a variety of interests. Our School boasts many marks of distinction, including our well-resourced music library and our internationally-acclaimed vocal and instrumental ensembles, such as the Cardinal Singers, the UofL Wind Ensemble, and the UofL Symphony Orchestra. Our School is further distinguished by the Grawemeyer Award for Music Composition, a decades-long association with the Jamey Aebersold Summer Jazz Workshops, our Jazz and New Music Festivals, and the Louisville Chamber Music Society. Our faculty and students study, research, perform, and serve well beyond the Louisville city limits, at points ranging from Carnegie Hall, to Costa Rica, Ecuador, South Korea, Thailand, Vienna, and Denmark.

Alongside our undergraduate and graduate degrees in performance and education, students can explore culturally-diverse course offerings and innovative programs, such as a new bachelor's degree in music and new media, as well as undergraduate and graduate degrees in music therapy. Additionally, students with dual interests might consider one of our combination degrees, which link, for example, the study of music therapy with jazz, or the study of music education with jazz.

Parents can rest assured that the UofL School of Music is a place where students are both challenged and supported. Music majors typically spend many hours practicing, performing, and studying, as they develop the disciplined work ethic necessary for success in the professional world. Our peer mentors, tutors, and the Student Care Team are just a few of the resources in place to ensure that students retain a healthy balance as they navigate the many choices that campus life affords.

Our School of Music is a great place to learn, a great place to teach, and also a great place to invest. Throughout our building, you'll find the names of alumni, friends, and well-wishers whose many forms of generosity have supported scholarships for our students, the maintenance and beautification of our facilities, and our many programs. Those investments continue to yield wonderful returns that bode well for our community and beyond.

Teresa Reed
Dean, School of Music
University of Louisville

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How to make a difference in a student's life

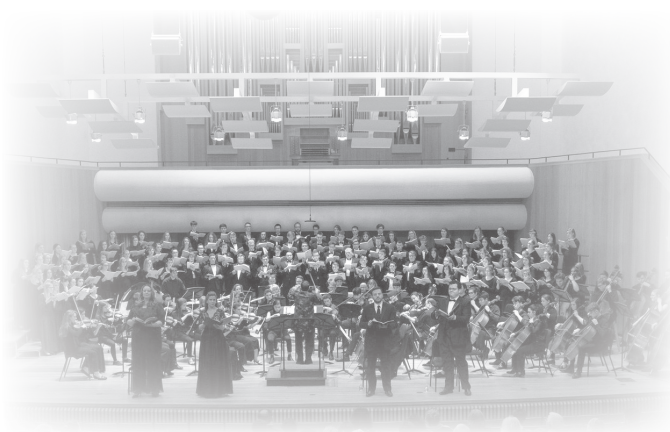
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University of Louisville String Chamber Ensembles



Monday, December 5, 2022
Bird Recital Hall
7:00 p.m.

PROGRAM

Unfinished Trio

Alexander Borodin
(1833-1887)

Allegro

Mia-Rose Lozado, violin
Bria Quinn, violin
Hayden Sizer, cello

Violin Quartet, Op. 98

Richard Hofmann
(1844- 1918)

Allegro moderato

Erin Lewis, 1st violin
Dayana Cedeno, 2nd violin
Donovon McDonald, 3rd violin
Angkun Uabamrungjit, 4th violin

Duetto

Gioachino Rossini
(1792-1868)

Andante molto
Allegro

Owen Talley, cello
Brennen Taggart, double bass

String Quartet No.1, Op.27

Edvard Grieg
(1843-1907)

Un poco andante

Kerwin Gonzalez, violin
Maddie Rowe, violin
Thomas Gielow, viola
Benjamin Meitzen, cello

ARTIST BIOGRAPHIES

Requiem Op. 66 for Three Cellos and Piano

David Popper
(1843-1913)

Ainsley Moore, cello
Gillian Faulkner, cello
Norah Stone, cello
Alex Barton, piano

Terzetto

Antonin Dvorak
(1841-1904)

Introduzione - Allegro ma non troppo
Larghetto

Aimee Quinn, violin
Samantha Lamkin, violin
Sheronda Shorter, viola

Piano Trio in G Major, L. 5

Claude Debussy
(1862-1918)

Andantino con moto allegro

Yuhao Li, violin
Brendan Stick, cello
Sarah Martel, piano

Beethoven String Quartet Op. 18, No. 4 in C minor

Ludwig van Beethoven
(1770-1827)

Allegro ma non tanto
Allegretto

Yuhao Li, violin
Emily Fischer, violin
Varissara Tanakom, viola
Timothy Sutton, cello

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University of Louisville Thaddaeus Harris

Senior Composition Recital



Monday, December 5, 2022
Comstock Concert Hall
8:30 p.m.

PROGRAM

Rondo for Clarinet, Vibraphone, Piano, and Cello

Duet for Violin and Cello

I. Moderato

II. Andantino

III. Presto; Andante

IV. Vivacissimo

Earth Song Arrangement

Frank Ticheli (b. 1958)

Arranged by Thaddaeus Harris (b. 2000)

Marimba Quartet

Arrival

Brass Quintet

I. Andante; Allegro

II. Andante

III. Presto

Pieces composed by Thaddaeus Harris unless otherwise noted.

PROGRAM NOTES

“Rondo for Clarinet, Vibraphone, Piano, and Cello,” is a piece that I wrote for my weekend sophomore composition project. The sophomore composition majors had to compose a piece in a weekend, and this piece is the result of that assignment. I am very grateful for this experience of composing a piece in two days, and I was pleased with how it turned out. It was not only my first time composing a piece in a rondo form, but also my first time composing for a woodwind instrument, that being the clarinet. The piece features a short introduction before introducing the A section material, with the melody in the clarinet.

“Duet for Violin and Cello” is, as the title states, a duet for violin and cello. This was the first piece I composed here at the university and is the result of an assignment to learn the capabilities of string instruments. The piece is in four movements with the first being a moderato tempo followed by the second movement which is a slower andantino tempo. The third movement picks up the tempo a little by beginning with a presto tempo, before slowing down around the middle of the piece, to a slow andante tempo. The final movement is a quick vivacissimo tempo to end the piece.

“Earth Song” is a piece by Frank Ticheli, composed for choir. I love choral music and one day decided to arrange my favorite choral piece for marimba quartet. The art of arranging is partially what got me into composition. This piece is just the beginning as I hope to arrange/compose a lot more for percussion.

“Arrival” is a sextet I composed for the NouLou Chamber players. It was my first non-electronic piece premiered, my arrival piece you could say, hence the title. When composing a piece, I always take into consideration the form of the piece and the tonal center. You will hear throughout this piece that I truly do love tonality; however, I wanted to explore composing without a predetermined form. Having a melody or motif for a section, and then transitioning into a completely different one, without the two correlating whatsoever. Writing just to write and moving on from a section essentially either when I was finished writing in a certain key, or was finished playing with a certain idea. This piece helped me realize how much I do enjoy composing with the form of the piece in mind, and that composing without a predetermined form is a form in and of itself.

“Brass Quintet” This is the first brass quintet I have ever composed, and it features three movements. The first movement is a slow Andante tempo that quickly changes to a faster tempo. The second movement is a slow Andante tempo all throughout. Lastly, the final movement is a quick presto tempo to close the piece.

PROGRAM

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We hope you enjoy the concert this evening.

› Smoking is not permitted in the School of Music building.
In the unlikely event of a fire or other emergency, please walk to the nearest exit.

› The use of recording devices and flash photography is strictly prohibited.

› Please silence cell phones & other electronic devices.
Thank you.

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Events are subject to change. Scan the code below for a full list.



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